

# AMATEUR CINE WORLD

SEPTEMBER 1955 • 1s. 3d.

In This Issue

FILMING FLYING  
REMARKABLE NEW COLOUR  
FILM  
THE VISTAVISION MYSTERY  
8mm. FAMILY FILMS



UPHILL WORK —  
but you're 'on the level'  
with...

BY APPOINTMENT TO

HER MAJESTY THE QUEEN — H.R.H. QUEEN ELIZABETH THE QUEEN MOTHER  
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT



**WALLACE HEATON Ltd.**  
127, NEW BOND ST. LONDON W.I. and BRANCHES  
THE LEADING CINE SPECIALISTS

Silent 8m.m. and 16m.m. films

CAN NOW BECOME

**TALKIES**



Here for the first time is an invention that enables anyone possessing a silent projector to record speech and music direct on to 8mm. processed black-and-white and coloured film. The Peterson Magnetic Portable Recorder can be used with **ANY** 8mm. silent projector. (A 16mm. Recorder is also available.)

The recording procedure is simplicity itself. Simply project processed film (with magnetic sound strip) and make the commentary. It is recorded instantly, with perfect synchronisation, perfect sound reproduction and perfect quality. Sound can be erased and replaced as often as desired.

**£98.15.0**

**PETERSON**  
*Magnetic Recorder*

is a precision-built machine of the highest quality

DEMONSTRATIONS DAILY

AT OUR LONDON SHOWROOMS. Come at any time and see for yourself the possibilities of this Revolutionary Recorder. If you cannot call, please send for literature or consult your local dealer.

# Wallace Heaton's Notebook

**REELS AND CANS.** We recommend the Actine Easoload spools with finger grips and cans with humidor device. In hard aluminium, reinforced with ribs. 200ft. 8mm. reel and can 5/- post 4d. 300ft. 8mm. reel and can 8/- post 6d. 400ft. 8mm., 9.5mm., 16mm. reel and can 8/- post 6d.

**TRANSFLEX** plastic spools and cans, indistortable, transparent, light. At same prices as Easoload.

**LAUREL & HARDY COMEDIES:** *WHERE'S THAT MOUSE?* How to catch mice!

**THE BABY SITTERS.** Even this has its problems.

**TANKS A LOT.** From Those Army Days. **WASH DAY.** If there's a wrong way, they'll find it!

16mm. 100ft. 35/-; 8mm. 50ft. 21/-  
A complete catalogue of all Walton films free on request.

## WE CAN SUPPLY THE GOODS ADVERTISED OPPOSITE

**ONE OF THE MAIN DIFFERENCES** between professional and the average amateur film is that, whilst the professional product is always rock-steady, many home movies suffer from jitters. The remedy is to use a tripod. A new model just received, the Preston, is lightweight but steady and is moderately priced. Made of light but strong aluminium alloy it has two sections and measures 4ft. 8in. extended and 2ft. 9in. closed. The pan-tilt head has a twist grip handle which firmly locks the tilt movement. The Preston is suitable for use with all makes of cine cameras and is priced at £11 18 6 complete.

**HERE'S NEWS** for Specto 8 projector users! We can now supply 8mm. 500ft. capacity reels to fit your projector. Price 10/- each, post 6d.

## STOP PRESS NEWS!

### OUR 1955-56 16mm.

#### SOUND FILM

#### CATALOGUE

#### WILL BE READY

#### MID-AUGUST

Britain's Finest Film Library Service will announce the release of many top-line British features in this new publication also included are advance details of our 1956 releases.

**WHY NOT ORDER YOUR COPY NOW—FREE WITH DETAILS OF LIBRARY MEMBERSHIP TO A.C.W. READERS.**

**SEE YOUR FILMS AT THEIR BEST** on a new Huntsman portable screen. This new model is very compact and lightweight. It erects in a few seconds and rolls up automatically. With swivel feet to stand on a table.

Prices with beaded surface:

Size 30 x 22in. ...	£6 5 0
36 x 27in. ...	£7 7 6
48 x 36in. ...	£9 15 0
59½ x 45½in....	£15 0 0

**8mm. KODACHROME FILM** now available on 100ft. spools. For use in Paillard Bolex H8 cameras. Price £4 11 5 including processing.

**EVER READY CASES.** Provide protection for your cine camera without the need to remove it from the case when filming. Just lower the flap and your camera is ready for use. We have Ever Ready cases for the following cine cameras:

Bell & Howell Sportster ...	£3 19 6
Paillard Bolex C8, B8 ...	£4 19 4
Eumig C3 ...	£5 6 0
Zeiss Movikon 8 ...	£6 15 10

**THE CELLOPHOT** electric exposure meter will enable you to obtain perfectly exposed films in black and white or colour, both in daylight or artificial light under all conditions. The Cellophot is simple to use. Compact, robust and extremely lightweight. Supplied with incident light reader in transparent plastic box, it is priced at ... £7 0 0

**COLOUR FILMS FOR SIEMENS** 16mm. cameras are now available in limited quantities. These are Agfacolor daylight films (Scheiner 25°, Weston 16) in 50ft. Siemens cassettes and are priced at £2 1 10 each plus 6d. postage. Agfacolor 16mm. films are also available on daylight loading spools priced at £2 1 10 (post 6d.) for 50ft. and £3 12 10 for a 100ft. spool. All prices include the cost of processing.

**AT HOME WITH SABRINA** is the title of a new Walton Home Movie featuring the TV personality SABRINA. Prices: Black and white, 8mm. 50ft. 21/-; 16mm. 100ft. 35/- (post 6d. extra) In Kodachrome colour, 8mm. 50ft. £3 6 0; 16mm. 100ft. £6 10 0.

**THE AMERICAN CINEMATOGRAPHER** handbook provides, in a convenient form, all the data required for cinematography in all gauges including film speeds and characteristics, filters, cameras, lamps, meters, lenses carbons, depth of focus, lens angles, make-up, footage timing, standards, processing, projection and many others in over 300 pages. Now in its eighth edition the A.C. Handbook is a must for all serious workers. Price 42/-.

**ALL THE GREAT EVENTS** of 1954 are portrayed in the Pathéscope 9.5mm. film *News Review of 1954*. Price at £2 10 0 for 300ft. silent.

WALLACE HEATON LTD., LONDON, *The Leading Cine Specialists*  
127 New Bond Street, W.1 · 47 Berkeley Street, W.1 · 166 Victoria Street, S.W.1



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# WALLACE

## 127 NEW BONI

MAY/

### BARGAINS IN USED EQUIPMENT

#### 8mm. Cameras

Bell & Howell 134F, with f/2.5 lens and three telephoto lenses, 1in., 1½in. and 3in., case	£52 10 0
Kodak 8-25, f/2.7 lens, case	£19 0 0
Kodak 8-20, f/1.9 lens, case	£25 0 0
Kodak Magazine, f/1.9 lens, variable speeds, case	£60 0 0
Miller Model C, f/1.9 lens	£27 10 0

#### 9.5mm. Cameras

Pathescope LUX, f/3.5 lens, case	£10 10 0
Pathescope H, f/2.5 lens (black)	£17 10 0
Pathescope Webo A, f/2.5 lens, case	£22 10 0
Pathescope H, f/2.5 lens (latest grey)	£22 10 0
Pathescope Pat, as new	£12 10 0

#### 16mm. Cameras

Zeiss Movikon 18, 100ft. spool loading, var. apds., f/1.9 lens, rangefinder	£105 0 0
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Paillard Bolex H16 (Series 5) with 3 Kern lenses, 1in. f/1.6, 16mm. f/2.8 and 3in. f/2.8, case

... £187 10 0

Kodak K, 100ft. spool loading, f/1.9 lens, wide angle and telephoto lens, case

£85 0 0

Magazine Cine Kodak, f/1.9 lens, case

£55 0 0

Kodak Model B, f/3.5 lens, case

£20 0 0

Kodak BB, f/1.9 lens and case

£35 0 0

Bell & Howell Autoload, f/1.5 lens, case

£65 0 0

Kodak BB, f/1.9 lens and 78mm. telephoto

... £42 10 0

Bell & Howell 141, magazine loading, f/2.7 lens, case

£35 0 0

Kodak B, 100ft. spool loading, f/1.9 lens and 4in. telephoto, case

£38 10 0

#### Cine Camera Lenses

20mm. f/3.5 T.Y.H. ... £6 6 0

3in. f/3.5 Dalimeyer ... £13 10 0

1in. f/99 Dalimeyer ... £9 17 6

6in. f/3.5 Dalimeyer ... £32 10 0

16mm. f/2.8 Kern ... £21 0 0

75mm. f/2.5 Kern ... £12 0 0

1in. f/2.6 Cinar ... £5 0 0

#### 8mm. Projectors

Kodascope 8-46, 200w. lamp £22 10 0

Kodascope 8-35, 200w. lamp £12 10 0

Nizo Lucia II, 500w. lamp, reverse, stills, case ... £47 10 0

#### 16mm. Projectors

Kodascope 16-20, 750w. lamp, press button controls ... £60 0 0

Bell & Howell 129, 750 watt lamp, 1,600ft. spool arms, reverse, stills, rewind, case ... £75 0 0

Kodak EE, 300w. lamp, case £25 0 0

Kodak K, 500w. lamp, reverse, stills, case ... £35 0 0

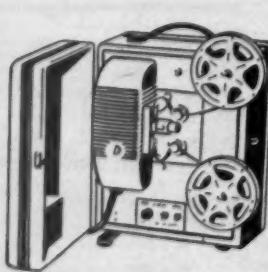
Kodascope D, 300w. lamp, case £20 10 0

Pathescope Gem, 120, 100w. lamp £25 0 0



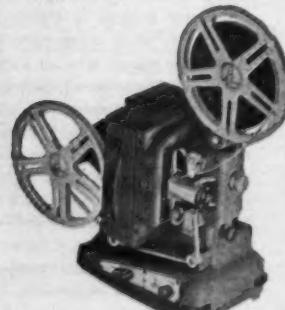
**G.B.-BELL & HOWELL 16mm.**  
**Model 613H**

Projects brilliant, steady pictures, with 750 watt lamp, f/1.6 lenses, 800ft. capacity spool arms, reverse projection switch, clutch for stills, pilot lamp and motor rewind. For supplies of 200-250 volts A.C./D.C. Price ... £75 0 0  
Fibre carrying case... £3 5 0



**KODAK EIGHT-500 8mm.**

The newest Kodascope eight with 500 watt lamp, 400ft. capacity spool shafts, motor rewind and built into a smart plastic covered case with carrying handle. For A.C./D.C. supplies. Price (including lamp) ... £41 17 0



**PAILLARD BOLEX M8R 8mm.**  
Incorporates unique loop re-forming sprocket to obviate film damage. With 400ft. capacity spool arms, 500 watt lamp, motor rewind and socket for table lamp. For A.C./D.C. supplies. Price ... £68 0 0

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THE QUEEN MOTHER

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## MAKE YOUR HOLIDAY MOVIES

### 'Speak' for themselves

G.B.-BELL & HOWELL  
630 MAGNETIC/OPTICAL  
16mm. PROJECTOR

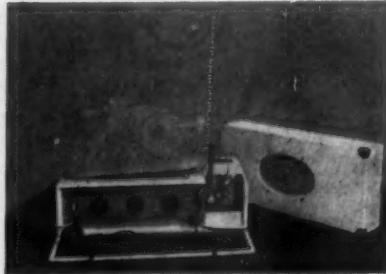


A 16mm. Magnetic Recording Projector of the Highest Quality. Incorporates Safety Lock Button to prevent accidental erasure of recordings. Prices from £340 complete.

**PETERSON MAGNETIC 8**  
Britain's first Recording and Reproducing Equipment for 8mm. films can be used in conjunction with almost any 8mm. projector. Sound is perfectly synchronized and of excellent quality.



Price £98 15 0. Microphone £7.



**PATHESCOPE AURATOR**

Convert your Pathescope 9.5mm. Projector to a Sound Recording Equipment. By the addition of this ingenious Adaptor, simple to use—Records Music and Speech. Price complete with Microphone £57.

### POST THIS COUPON FOR DETAILS

To WALLACE HEATON LTD.,  
127 New Bond Street, London, W.I.

Please send me details of:

G.B.-B. & H. 630 PROJECTOR

PATHESCOPE AURATOR

PETERSON MAGNETIC 8

(Please tick which you require.)

Name .....

Address .....

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- ★ Precision made at moderate price.
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- ★ Universal Model (16/9.5/8mm.)
- ★ Baseboard or Table Clamp Models.



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### 8mm. & 16mm. SOUND & SILENT FILM LIBRARY

#### 8mm. PROJECTORS

New G.B./B.H. 500w. Model 625	...	£35	0	0
G.B./B.H. 500w. Model 606H	...	£57	0	0
Bolex M8R, 500w.	...	£60	0	0
Eumig PB, 12v., 100w.	...	£32	0	0

#### 8mm. CAMERAS

New G.B./B.H. Model 624, f/2.3 lens	...	£28	16	4
Bolex B8, Yvar 12.5mm. f/2.5 focusing lens	...	£68	18	0
Bolex CS, Yvar 12.5mm. f/2.5 lens in focusing mount	...	£55	13	0
G.B./B.H. Viceroy, 12.5mm. f/2.5 lens	...	£59	2	7
G.B./B.H. Sportster, Mytal 12.5mm. f/2.5 Universal focus lens	...	£43	14	6
Eumig C8, 12.5mm. f/2.8 lens	...	£27	16	6
Kodak 8-55 Ektanon f/2.7 Universal focus lens	...	£39	15	0

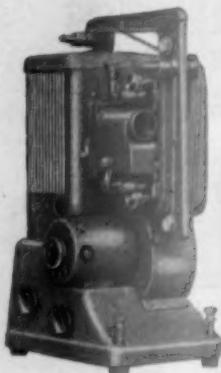
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**S P E C T O**  
**Leads Again**  
 with their new low-priced projector  
**The 8mm.**  
**POPULAR**

★ OIL BATH GEARBOX  
 ★ COATED LENS  
 ★ 800ft. SPOOL ARMS

★ AUTOMATIC REWIND  
 ★ VARIABLE SPEED

500 watt  
 with Mains  
 Voltage lamp

**£33**

**SPECTO LTD. Vale Rd Windsor**

BY APPOINTMENT TO  
HER MAJESTY THE QUEEN H.M. QUEEN ELIZABETH THE QUEEN MOTHER  
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT

# WALLACE HEATON Ltd

166 VICTORIA STREET  
LONDON, S.W.1 VIC. 8850-1121

(OPPOSITE VICTORIA  
UND. STATION)

## IMPORTANT NOTICE

(Of special interest to Mail Order Customers)

In the limited space at our disposal it is impossible to list anything like all the items we stock— we can, however, supply most of the new apparatus advertised in this journal—please forward your inquiry to the address above.

### Cameras and Lenses

8mm. G.B.-Bell & Howell Model 624 ... £28 16 4

8mm. G.B.-B. & H. Viceroy (turret), f/2.5 ... £59 2 7

8mm. Cine Kodak, f/2.7

£39 15 0

8mm. Paillard Bolex, C8, f/2.5 ... £55 13 0

8mm. Paillard Bolex B8 (turret), f/1.9 ... £86 2 6

8mm. Ditto with additional telephoto ... £119 5 0

8mm. Zeiss Movikon, f/1.9 lens

£54 3 3

9.5mm. Pathé Pat. £13 18 3

9.5mm. Pathé H, f/2.5

£26 10 0

9.5mm. Pathé National II, f/1.9 ... £55 13 0

16mm. G.B.-B. & H. 603 Autoload, f/1.9 ... £89 8 9

16mm. Ditto (turret) 603T, f/1.9 ... £106 13 3

16mm. Paillard Bolex Filter-slot (turret), f/1.5 Switar

£192 2 6

16mm. Ditto with 3 lenses

and case ... £280 18 0

1in. f/1.9 telephoto lens for

Sportster or Viceroy

£24 0 0

1½in. f/1.9 Ditto £25 6 8

### Projectors

8mm. Kodascope, 500w.

£41 17 0

8mm. G.B.-Bell & Howell 606

Screenmaster ... £63 0 0

8mm. Ditto (mains voltage)

606H ... £57 0 0

8mm. G.B.-B. & H. model

624, 500w. ... £35 0 0



### G.B.-BELL & HOWELL

622 Sapphire. G.B.-B. & H.'s latest sound projector with improved sound and quiet operation. Price with 12in. speaker and transformer £249

E.P. Deposit ... £50

### Projectors—cont'd

8mm. Specto (500w.) ... £39 15 0

8mm. Ditto (mains voltage) ... £33 0 0

8mm. Eumig P8 £32 0 0

9.5mm. Pathé Gem £37 10 0

9.5mm. Specto Standard ... £37 10 0

9.5mm. Specto (500w.) ... £48 10 0

9.5/16mm. Specto Dual ... £56 0 0

8/16mm. Specto Dual ... £60 0 0

9.5mm. Pathé Son (sound) ... £78 0 0

16mm. Specto 500w. ... £48 10 0

16mm. Specto Standard ... £37 10 0

16mm. G.B.-B. & H. (613), 750w. with transformer ... £89 10 0

16mm. ditto (613H), mains voltage ... £75 0 0

16mm. G.B.-Bell & Howell 622 Sapphire sound, with transformer, 12in. speaker

£249 0 0

16mm. G.B.-B. & H. 626

sound, A.C./D.C., 8in. spkr.

£205 0 0

## NEW 1955 CINE CATALOGUE

Right up to date, including all the latest in cine cameras, projectors and accessories. PRICE 6d.  
MAKE SURE OF YOUR  
COPY ... POST THE  
COUPON TODAY.

## \*SPECIAL\* SNIPS



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### EASY TERMS

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and to register for our FREE MAILING Service

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Address .....

Please send Cine Catalogue  6d. enclosed

Please register me for FREE mailing literature as circulated.

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LONDON, W.1

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# DOLLONDS

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## FULL STOCK OF LATEST CINE APPARATUS



### 16mm. Paillard H16

FILTERSLOT Model

This enables one set of filters to be used for all lenses, as they are inserted in a slot behind the turret.

#### IMPROVED TURRET DESIGN

Fitted with 25mm. f/1.4 Switar coated

**£210 13 6**

Paillard H16, f/1.9 Pixar ... ... £172 5 0

#### ACCESSORIES FOR PAILLARD H16

16mm. f/2.8 Yvar w.a., coated	£27 16 6
16mm. f/1.8 Switar w.a., coated	£43 14 6
50mm. f/1.4 Switar, coated	£68 18 0
75mm. f/2.8 Yvar, coated	£47 14 0
Leather Combination case	£13 5 0

## A SPECIAL OFFER AT STRAND ONLY!

### Paillard Bolex Stereo Attachment

THREE ONLY! SHOP SOILED

HAVE YOU £75 TO INVEST? FOR THIS IS INDEED A RARE OPPORTUNITY, AND NOT TO BE REPEATED, FOR THE OWNERS OF PAILLARD H16 CINE CAMERAS. FOR ONLY £25 DEPOSIT YOU MAY COMMENCE YOUR INVESTMENT IN THIS PRECISION STEREO APPARATUS WHICH ORIGINALLY COST £153 5 9

This Stereo Attachment on your H16 camera will bring 3-D Movies into your own home. This Stereo outfit comprises the following equipment:

Twin 12.5mm. f/2.8 fixed focus camera lens; offset bracket for camera viewfinder, and mask; twin 20mm. f/1.6 projection lens; metallised projection screen; six pairs of polarised glasses.



ONLY

**£75 0 0**

(List £153 5 9)

OR DEPOSIT £25

With 6 monthly payments of £8 15 0; or 8 at £6 11 3; or 12 at £4 9 7; or 18 at £3 1 1; or 24 at £2 7 11.

### CINE KODACHROME FILMS

We have in stock now ample supplies of 8 and 16 mm. Cine Kodachrome, both in spool-form or magazines.

#### BUY NOW FOR THAT HOLIDAY OF YOURS

Your best action shots are seldom rehearsed! What a tragedy if you had not supplied yourself with enough film!

**428 STRAND**

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## SPECTO 500 PROJECTORS

These British made projectors represent instruments of the highest quality, both in design and operation. Very great brilliance is obtained from the 500 watt lamp, and maximum lamp life is ensured by the special switch system which effects pre-heating of the lamp filament. The spool arms accommodate up to 800ft. capacity and may be folded to provide a carrying handle. A power driven rewind is installed. Specto 500 Projectors are for use on 200/250 volts A.C./D.C.

8mm. model (direct on mains) ...	£33 0 0
9.5mm. model, with 1½in. lens ...	£40 10 0
16mm. model, with 2in. lens ...	£48 10 0
Dual 9.5/16mm. model, with 2in. lens ...	£56 0 0
Dual 8/16mm. model, with 2in. lens ...	£60 0 0
1in. projection lens, for 8mm. projection on the Dual 8/16mm. model	£6 15 0



## G.B. Sportster & Viceroy

G.B. Sportster (illustrated) still maintains its excellent performance and finish. Uses 8mm. 25ft. double run film. With 12.5mm. f/2.5 coated lens, 4 speeds, and case. Available brand new at

**£43 14 6**

G.B. Viceroy, turret head version of the Sportster. With critical focuser, 12.5mm. f/2.5 coated lens, 4 speeds. Now available brand new at

**£59 2 7**

Both available on our Easy Payment Terms.

## Paillard Bolex B8

### 8mm. TWIN-TURRET MODEL



The latest 8mm. Paillard twin lens turret camera features seven speeds; the variable viewfinder makes use of the zoom principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and lock-run positions.

The B8 is complete with f/1.9 Yvar, coated and in focusing mount, with cable release and zip case

**£86 2 6**

**OUR NEW EASY PAYMENT TERMS ARE BASED ON A DEPOSIT OF 15% FOR 6 OR 8 MONTHS AND 33% FOR 12 TO 24 MONTHS**



**8mm.  
G.B.-Bell  
& Howell  
Model  
625**

Another brand new G.B. product just announced, is a worthy companion to the new camera described opposite. The keynote of this projector is simplicity of operation. Featuring 500 watt illumination f/1.6 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The Model 625 Projector, with 500 watt lamp, is

**£35 0 0**

28 OLD BOND STREET  
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Tel.: Hyde Park 5048/9

# Bennett

## THE BOLEX SPECIALIST

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117 Regent Street  
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REG 3318



C8

8mm. Paillard Bolex C8 model  
fitted f/2.5 Yvar £52 0 1  
H.P. Deposit ... £17 16 1  
8mm. Paillard Bolex C8 fitted  
f/1.9 Sumitar ... £72 17 6  
H.P. Deposit ... £24 17 6  
8mm. Paillard Bolex B8 twin  
turret model fitted f/2.5  
Yvar ... £68 10 0  
H.P. Deposit ... £22 10 0  
8mm. Paillard Bolex B8 twin  
turret model fitted f/1.9  
£56 2 6  
H.P. Deposit ... £28 10 0  
All above models are fitted with  
multiple finder single shot and  
seven filming speeds 8-64 f.p.s.  
Please send for details and H.P.  
Terms.



H16

16mm. model H16 Filter-  
slot fitted 26mm. f/1.9  
Pizar ... £172 5 0  
H.P. Deposit ... £57 15 0  
As above fitted with 25mm.  
f/1.4 Switar £210 13 6  
H.P. Deposit ... £70 13 6  
Other lenses available:  
16mm. f/2.8 Yvar £27 16 6  
75mm. f/2.8 Yvar £47 14 0  
150mm. f/4 Yvar £71 11 0  
Leather combination  
case ... £13 5 0  
Please send for details  
and H.P. Terms.

### MAKE YOUR OWN "TALKIES"—

### WITH THE Peterson Magnetic



The PETERSON MAGNETIC is a portable sound recorder, so simple and easy in use that it brings talking pictures within range of everyone!

It converts practically every ordinary silent projector into a complete and fool-proof sound projector! All your present film equipment can be used without any change of equipment, simply have a magnetic sound track applied to your processed films and with the Peterson Recorder, you can at once make your films talk!

Sound is recorded directly on the film whilst you project your film and is played back by the same machine immediately after rewinding the film. The commentary is automatically synchronised owing to the image as well as sound being both recorded on the same film.

Recording can be repeated over and over again, as many times as you like, it is practically everlasting.

Price ... £95 15 0  
H. P. Deposit ... £32 0 0

### USED EQUIPMENT ALL FULLY GUARANTEED AND AVAILABLE ON 7 DAYS APPROVAL AGAINST FULL DEPOSIT

16mm. Magazine Cine Kodak, f/1.9 ... £59 10 0	8mm. C8 Paillard Bolex, f/2.8 Yvar, built-in filters ... £59 10 0
16mm. Kodak Model B, f/1.9 lens also 78mm. f/4.5 tele lens and case ... £33 10 0	9.5mm. Dekka de luxe, f/1.9 Dallmeyer V-Speed ... £21 10 0
8mm. Cine Kodak 820, f/1.9 lens ... £29 10 0	16mm. Kodak B Junior, f/3.5 lens ... £22 10 0
8mm. Kodak 855, f/2.5 lens ... £28 10 0	8mm. Revere, f/2.5 complete with tele attachment ... £35 0 0
16mm. Cine Kodak Model K, f/1.9 lens and 3in. f/4.5 tele lens, case ... £72 10 0	H16 Paillard Bolex, f/2.8 Yvar 16mm., f/1.9 Pizar 26mm., f/2.8 Yvar 75mm., slightly shop soiled. Very latest model. SNIP ... £230 0 0
8mm. Sportster, f/2.5 lens and case ... £34 0 0	
8mm. L8 Paillard Bolex, f/2.8 Yvar lens £42 10 0	

### MAIL THIS COUPON TODAY

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Discriminating projectionists know the superiority of screens made by the famous MECHANISCHE WEBEREI, the largest manufacturers of projection screens in Europe. The "Exella" screen is self erecting, and is ready for use after one lifting movement, which automatically locks it in position when fully extended. There are two surfaces : Atlanta Extra Glass Beaded, which gives a beautiful, brilliant picture, and the Blanco Extra White. The container box is covered by a fine, good-wearing material and fitted with four robust double locks with all corners metal protected.

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Size	Beaded	White	Size	Beaded	White
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32 x 24in.	£3 9 6	£2 12 6	48 x 40in.	£6 7 6	£4 15 0
32 x 32in.	£3 19 6	£3 0 0	48 x 48in.	£7 9 6	£5 12 6
40 x 30in.	£4 9 6	£3 6 0			

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## This Month's Bargain Page

### NEW PROJECTOR SPARES

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3

Spares for G.B. L516, B.T.H. S.R.B., G.B.H. 35mm. State requirements

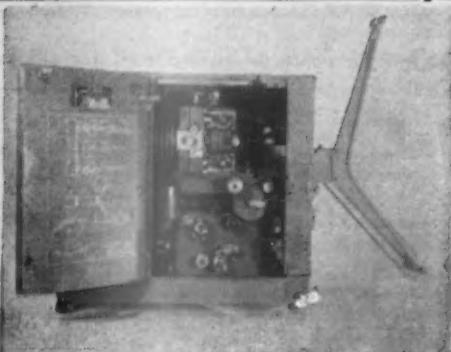
### MISCELLANEOUS

We have many spares for L516 and B.T.H. S.R.B. Paths 8mm, film menders, new ... £5/9 each. Main variable resistances AC/DC for 100v. 110v. lamps ... 20/- each. Small mains motors, ideal for driving projectors 32/6 Carrying cases for Ampro projectors ... £3 0 0 Film outdated 16mm. Kodak reversal 50ft. Plus X 8/6 1,000ft. cine 16mm. positive ... £3 0 0 Ditto, 100ft. ... 17/6 Tins of 12 25ft. 16mm. Pan film neg. ... 10/- Ditto in Ortho. ... 7/6 16mm. 1in. lenses for L516 ... £3 0 0 23in. L516 lenses ... £4 0 0 16mm. Rewinders ... £2 per pair. Lightweight projector stands ... £3 0 0 16mm. G.G.S. recording cine cameras, 6 f.p.s. Ideal titlers or stereo photography when used in pairs. 24v. operated ... 32/6 each. Magazines ... 10/- each.

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624 camera ... £28 16 4  
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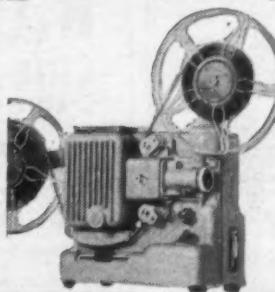


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8mm. G.B.-Bell &  
Howell Sportster, f/2.5 ... £43 14 6  
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projector ... £35 0 0  
Total ... £78 14 6

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8mm. Paillard  
Bolex C8 camera, f/2.5 ... £55 13 0  
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Total ... £90 13 0

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40 x 30in.	£4 9 6	£3 6 0
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Bell & Howell Sportster, f/2.5 lens, variable speeds, single shots	£ 43 14 6	£ 14 14 6	£ 5 1 6	£ 2 12 0
Bell & Howell Sportster, f/1.7 lens, variable speeds, single shots	£ 59 12 6	£ 19 12 6	£ 7 0 0	£ 3 11 8
Bell & Howell Viceroy, f/2.5 lens, turret head, variable speeds, single shots	£ 59 2 7	£ 20 2 7	£ 6 16 6	£ 3 9 10
Bell & Howell Viceroy, f/1.7 lens, turret head, variable speeds, single shots	£ 75 0 7	£ 25 0 7	£ 8 15 0	£ 4 9 7
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With condenser-type viewing screen of great brilliance, hand-cut and polished film gate, 6-sided optical prism and special framing device. Models for 8 or 16mm.

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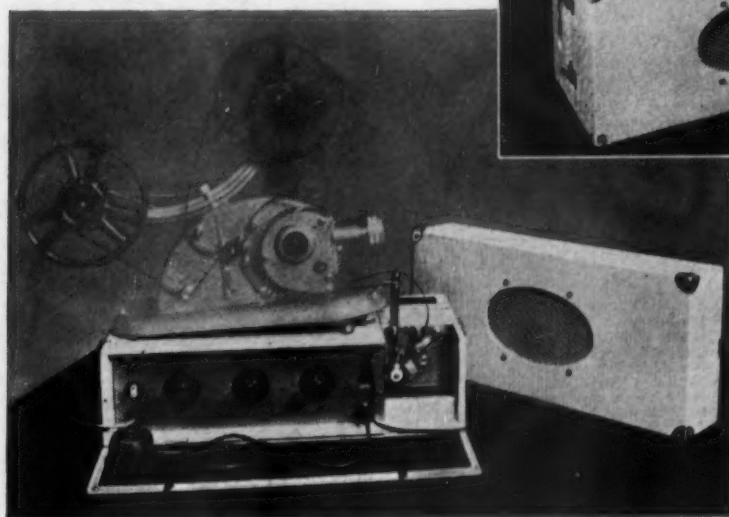
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Price ... £28 16 4  
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9.5/16mm. Dual Specto, 500w. ... £45 0 0  
9.5/16mm. Dual 200B Plus, in exceptl. cond. ... £19 10 0  
Pathé Gem., a very good projector ... £25 0 0  
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Specto Standard 9.5mm., 100w. projector, fitted with Scanair sound head, separate amplifier and speaker. Takes standard 9.5mm. sound films ... £38 10 0

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Bell & Howell Viceroy, f/1.4 lens, turret head, var. spds.  
Eurnig C8, f/2.8 lens, battery driven, self-timing ...  
Miller, f/2.5 lens, 5 filming speeds, double-run ...  
Paillard Bolex C8, f/2.5 lens, 7 speeds ...  
Paillard Bolex C8, f/1.9 lens, 7 speeds ...  
Paillard Bolex B8, f/2.5 lens, turret head ...  
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27 16 6	4 3 6	2 2 5	1 9 3	1 2 8
29 16 3	4 10 0	2 5 5	1 11 4	1 4 4
53 13 8	7 0 0	4 4 9	2 18 6	2 5 4
71 11 0	10 15 0	5 8 11	3 15 2	2 18 4
68 18 0	10 10 0	5 4 8	3 12 3	2 16 0
86 2 6	13 0 0	6 11 0	4 10 5	3 10 1
54 3 3	8 3 0	4 2 6	2 16 11	2 4 2

#### 9.5mm. CAMERAS

Pathé Pat, Motocamera, fixed focus lens ...  
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Pathé National II, f/1.9 lens, 4 speeds ...  
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13 18 3	2 2 0	1 1 2	14 8	—
28 10 0	4 0 0	2 0 4	1 7 10	1 1 7
47 14 0	7 3 0	3 12 8	2 10 2	1 18 11
55 13 0	8 5 0	4 4 11	2 18 7	2 5 5
35 15 6	5 8 0	2 14 5	1 17 7	1 9 2

#### 16mm. CAMERAS

Bell & Howell Autoload, f/1.9 lens, mag. loading ...  
Bell & Howell Autoload, f/1.4 lens, mag. loading ...  
Bell & Howell Auto-turret, f/1.9 lens, 5 speeds ...  
Paillard Bolex H16 Filterslot, f/1.9 lens Pizar ...  
Paillard Bolex H16 Filterslot, f/1.5 Switar lens ...  
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90 0 0	14 0 0	6 16 2	4 14 0	3 12 10
106 0 0	20 0 0	7 14 1	5 6 4	4 2 5
107 6 8	20 10 0	7 15 7	5 7 4	4 3 3
172 5 0	34 0 0	12 7 9	8 10 11	6 12 6
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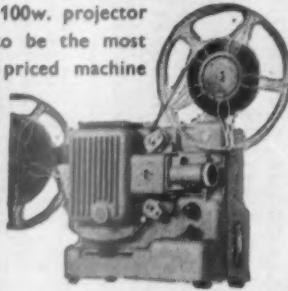
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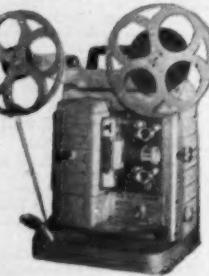


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Model BB, f/2.8 focusing, 7 speed, twin turret	68	10	0
Model BB, f/1.9 Yvar focusing, 7 speed, twin turret	86	2	6
Model BB Yvar f/1.9 13mm. and Yvar f/2.8 36mm. telephoto	119	5	0
Model HB, f/1.9 Yvar	156	7	0
Model H16, filterslot, 16mm. f/1.5 25mm. Switar	192	2	6
Projector M8R, 500w.	68	0	0

## Kodak

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Eight-55 camera, f/2.7 lens	39	15	0

## Zeiss

Zeiss Movikon 8mm. camera, f/1.9 lens in focusing mount	54	3	3
Zeiss Moviscope 8mm. viewer, with rewind arms	40	16	0
Zeiss Moviscope 16mm. viewer with rewind arms	41	17	0

## Pathé

Pathé National II, 9.5mm. with f/1.9 lens and variable speeds	55	13	0
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## Specto

Specto 8mm. Popular, 500w.	33	0	0
Specto 8mm., 500w.	39	15	0
Specto 9.5mm. Standard, 100w., 400ft. spool arms	37	10	0
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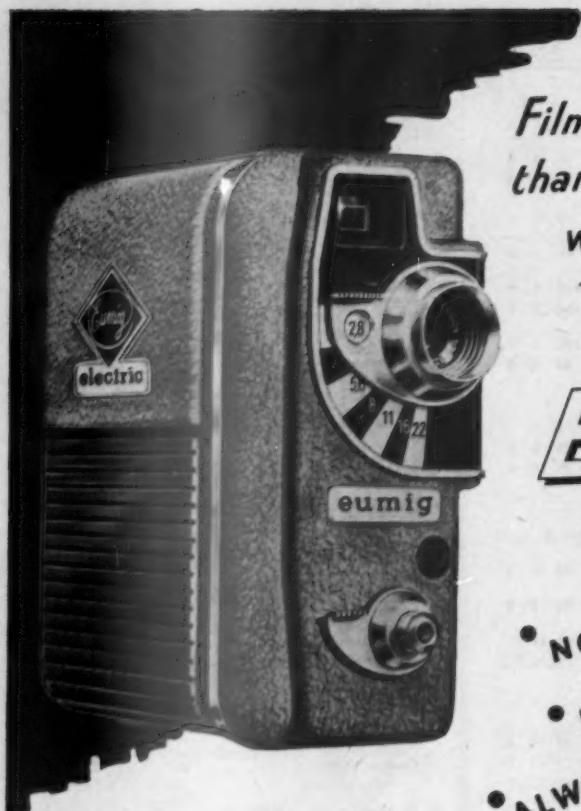
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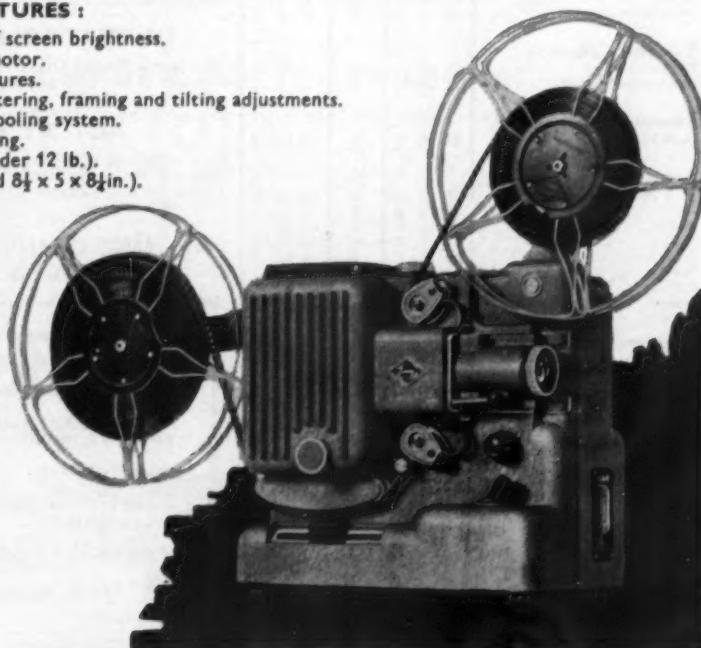
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B. & H. Sportster, f/2.5	43 14 6	5	5 4 9
B. & H. Viceroy, f/2.5	59 2 7	6	7 2 10
B. & H. Viceroy, f/2.5 Stnd. and f/1.9 telephoto	82 19 7	9	9 18 10
Eumig Electric	31 16 0	4	3 14 9
Kodak model 55, f/2.7	39 15 0	4	4 16 1
Paillard C8, f/2.5	55 13 0	6	6 13 5
Paillard C8, f/2.5 Stnd. and f/2.8 telephoto	88 15 6	9	10 14 4
Paillard B8, f/2.8	68 18 0	7	8 6 5
Zeiss Movikon, f/1.9	54 3 3	6	6 9 6
<b>9.5mm. Cameras</b>			
Pathescope Pat	13 18 3	1	1 14 9
Pathescope H, f/2.5	26 10 0	1	3 8 6
<b>16mm. Cameras</b>			
B. & H. Autoload, f/1.9	89 8 9	9	10 16 3
<b>8mm. Projectors</b>			
B. & H. 625	35 0 0	4	4 3 4
B. & H. 606H	57 0 0	6	6 17 1
Eumig P8	32 0 0	4	3 15 3
Kodascope Eight-500	40 0 0	4	4 16 9
Specto 500w.	39 15 0	4	4 16 1
Specto Popular	33 0 0	4	3 17 11
Paillard M8R	68 0 0	7	8 4 0
Noris	23 2 0	1	2 19 5
<b>9.5mm. Projectors</b>			
Noris	19 19 0	1	2 10 11
Specto	48 10 0	5	5 16 11
<b>16mm. Projectors</b>			
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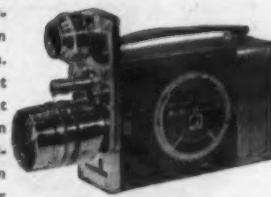
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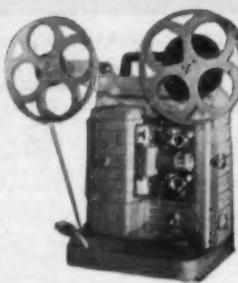
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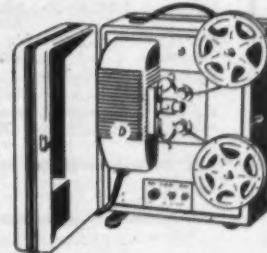
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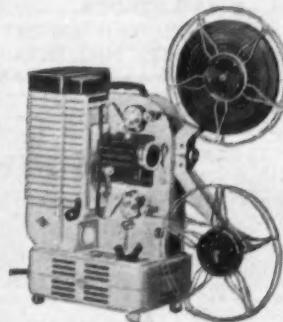
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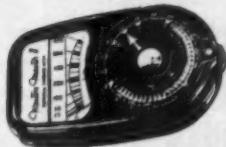
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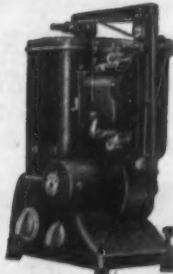
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# AMATEUR CINE WORLD

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**JOHN F. MAY**

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### HIRE PURCHASE OF CINE EQUIPMENT—

This issue closed for press before the Chancellor of the Exchequer's announcement regarding deposits on articles sold on hire purchase. The minimum deposit on cine equipment is now one-third of the purchase price.

**The Amateur Cine World Badge** links amateurs all over the world. Make sure you wear yours when you go on holiday! It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—studs and brooch. It costs only 2s. post free from A.C.W. There is also a blazer badge at 5s.

## Television Beckons the Amateur

Television, which has been accused of seducing the amateur from his cine camera, is to make handsome amends with a series of fortnightly programmes planned to take place under the aegis of the ITA. And because commercial television speaks in terms of big money, it has been thought only right and proper to offer glittering rewards to the makers of the films televised. £500 for the best film of a running time of 5-10 minutes; £250 for the next best; two prizes of £50 each; twenty prizes of £10: these are the princely inducements offered for good television-worthy holiday films.

When the sponsors sought A.C.W.'s views, we felt it our duty to point to the awful warning provided by the B.B.C.'s dalliance with the amateur film maker. In those programmes, it may be remembered, a panel of critics sat in judgment on snippets of films, and from the snippet sought to appraise the complete production. It made a nice night out in the morgue for those with a taste for the macabre. But commercial television is no kindly, well meaning aunt intent on improving the minds of her nephews and nieces. It believes that good amateur films, presented in a showman-like way, have entertainment value.

That is the sole excuse and reason for presenting the films at all. But not only that. They have to satisfy the sponsor who pays heavily for the transmission time. They have to compete with attractions presented with all the skill of the highly experienced artiste and professional showman.

It is a spectacularly tall order—and a high compliment to the amateur that he should be invited to fill it. We want the scheme to succeed. We want amateur films to be brought to the public. But anyone who has seen as many amateur films as we have must have misgivings. Possibly the organisers of the programme have been misled by the Ten Best films they saw, for the skill and care that go to the making of the Ten Best are all too seldom lavished on the holiday film—and it is holiday films that commercial television wants.

This choice of subject by shrewd purveyors of entertainment places realistic emphasis on the incontestable but imperfectly realised fact that potentially the family is the finest theme you can find. It is of universal appeal, but so many amateurs have yet to be persuaded of the truth of this because they have only the evidence of family films made primarily for the families concerned. And because he sets out to interest a very limited circle, the producer is so often careless and forgets that the same "rules" of technique apply to family films as

to any other kind. That is why when a family film does turn up in the Ten Best, it shines like a beacon.

It is ironical, too, that users of the real "family gauges" are denied the opportunity of entering for the competition and perhaps seeing their work on television. 8mm. and 9.5mm. films cannot be entered; and it is preferred that the 16mm. entries should have been shot at 24 f.p.s. But there is very little time for special shooting: the competition closes on 31st October. Films taken last year as well as this will, however, be eligible. So the prospects of a wealth of good films being available are far from bright, but the artifice of the showman can be depended upon to make the most of it and disguise any imperfections there may be. But nor even he can build novel programmes of warm, human appeal—and that is what is sought—on shaky foundations.

Warm, human films. . . . If you are seeking a formula for success on TV, here it is, reduced to its simplest terms. The sponsors do not want clever-cleverness. They do not want beautiful views of scenery. They do not want you to stand on your head to think out an original approach. How can an entertaining family film, a film that brings ordinary folk alive for you, be original? Start to think up twists and gimmicks and you run the risk of losing the essential flavour and the very virtue of the family film.

All the same, you've got to be original to the extent that you must look on your family with a fresh eye. You must look at it from the outside, see it as a sympathetic stranger could be expected to see it. You cannot afford to take anything for granted. You know the members of it inside out, so in your domestic film for private consumption you have not seen any reason to introduce them and establish them as people. But it's real people the TV folk want to see in your holiday film.

True, they tell you that it doesn't matter if it is made "at home or in the Hanging Gardens of Babylon—if it is a record of your trip to Southend or your world travels". But if they weren't concerned with the personal angle they could save themselves a lot of trouble by televising a documentary on Southend or a professional travelogue.

Your holiday film, it is pointed out, can be cast in the form of drama, comedy or travel, but don't take the first two terms too seriously. Patently contrived plots featuring the holiday maker in unconvincing situations will not find favour. He must be shown to be a real person, not a synthetic, immature film star. Yet, properly presented, he may well achieve minor fame on the television screen.



Fig. 1. Three-quarter front view of the Auster high wing monoplane shows it to advantage, but the same angle would be quite unsuitable for the . . .



Fig. 2. . . . Swallow low wing, which needs a side view from the rear of the wings to show the 'chopped-off' rudder and chamfer along the body.

## Filming FLYING

By PHILIP JENKINS

A recent request for films of light aircraft produced practically no response. With so many people interested in flying, it is surprising that there are not many more films devoted to it. Few cinematographers seem to do more than take some disjointed shots of aeroplanes now and again. I am as guilty as the next man in collecting disjointed shots—and I started over 20 years ago by taking my new camera straight from the shop to an air display, where I exposed (over-exposed!) two chargers of 9.5mm. film.

Since the war I have renewed my interest in flying—particularly club flying—and the temptation to make films of and from aeroplanes has been irresistible. But I have found it practically impossible to edit a series of random scenes of aeroplanes into a coherent story. One simply must think in terms of complete sequences before shooting.

Instead of taking a miscellany of odd scenes of various aircraft, I find it best to concentrate on one type which is specially interesting, and to build up a little sequence of shots, as events present themselves; for example:

### Orderly Progression

Aircraft parked. Pilot walks into picture, gets in. Starting engine. Taxying to end of runway. Take-off run (pan to follow aircraft climbing away). Spectators watching (get direction of faces correct). Aircraft in air (various shots). Aircraft coming in to land. Landing. Taxying in, aircraft stops, pilot gets out, waves, and walks out of picture.

This sort of thing makes sense without the need for hurried explanations about each new scene. But there is generally so much interesting activity around an aerodrome that one is tempted to try and include too much in too short a length of film. As I say, single out some

particular aeroplane or activity, and concentrate on filming that. And if you do consciously plan, it won't matter that you filmed the plane taking-off several flights after you filmed it in the air, because you'll know just what linking shots you'll need to take.

### Choosing the Right Angle

Aeroplanes are like people—they look better from some angles than others, so choose a camera-angle that will show up their characteristics to advantage. For example, the three-quarter front view of the Auster high wing monoplane (Fig. 1) is quite characteristic of this type, but the same view of the B.A. Swallow low wing monoplane (Fig. 2) would not prove at all satisfactory. To get a characteristic likeness of the Swallow it was necessary to go round to a side view from rear of the wings, to show the "chopped-off" rudder and the chamfer along the top of the body. I would like to have used a higher viewpoint so that the silver machine stood out against the dark grass, but at the time it was just not possible.

Extraneous backgrounds need careful watching. It is all too easy to take a picture which shows the control tower radio mast apparently growing out of the top of the aeroplane. Generally, the best view of the aircraft seems to have just about the worst possible background! The remedy is to have someone move the plane around for you—assuming it is the sort of aircraft that can be moved without a lot of fuss. Do not try and move it yourself; you may lift it in the wrong places and make holes in the fabric.

Light aircraft are normally parked with their noses into the wind, so by considering the wind direction and the position of the sun at any given time of day, you can plan to get the



Fig. 3. The way to take pan shots. Hold the camera still and train it on the approaching plane, then pan with the plane as it passes (right), by holding the camera still as it flies into the distance.

lighting you want. In many cases, however, the owners of a plane will move it around for you to photograph it.

Filming a parked aircraft from eye level will bring the horizon across its middle. A better viewpoint can generally be obtained from a higher or lower angle, depending on the machine. In the case of the picture of the Auster, I chose a low viewpoint so that the tail plane and rudder were not hidden by the wing, and to bring the horizon low. It was nearly sunset, and the slight mist across the expanse of the Gatwick (Surrey) aerodrome provided a pleasantly subdued background. The low sun was reflected brightly from the leading edge of the wings, making them stand out clearly.

Silver aircraft are quite difficult to film well, because they tend to glare in the sun from certain angles. Also, in black and white, the outline of the aircraft may tend to merge with the sky, since both photograph about the same tone. To avoid the glare I have filmed silver aircraft in dull weather, and got some quite pleasing shots, but I prefer to shoot in sunshine—the pictures look so much more lively.

#### Valuable Aid

A light sky can be darkened by the use of a yellow filter—particularly helpful if the tone of the aircraft is lighter than the sky. A dark neutral density viewing glass is a valuable aid when setting up the camera, because it reduces the luminosity of the scene and enables the eye to judge whether the machine is likely to merge with the background. But if a filter is used for one scene, it should also be used for all the others in the sequence, to give matching sky tones.

A silver plane parked on an airfield looks silver (of course?). But film it in colour and you will be surprised to find it photographs with the upper surfaces blue (reflecting from blue sky), and the under surfaces green (reflecting from grass). Then you look at it again, and you realise it really *does* look the way it photographs. And in this we have an example of the way the eye sees colours as it

thinks they ought to appear, rather than as they really are—one of the problems inherent in colour filming.

There are no restrictions as such on the use of cameras at civilian aerodromes, but you will be more free to walk around at the smaller airfields. R.A.F. stations, however, have their own rules about cameras, Service aircraft being carefully guarded by aerodrome police who regard cinematographers as candidates for the guard room. This even goes for aerodromes shared by Service and civilian interests (e.g., Turnhouse, Edinburgh). So, prevented from filming perfectly well-known types of Service aircraft at R.A.F. stations, it is refreshing to be



able to go to Farnborough for the S.B.A.C. show, and film aircraft so "secret" that you'd normally be clapped in irons if you were seen near one with a camera!

The static aircraft display at Farnborough is always so exceptional that the best that can be done is to give it a sort of "newsreel" coverage. Long shots of the crowds walking around the planes can be taken when the day is well advanced (I have obtained my best shots standing on top of an observation post ladder), but pictures of individual aircraft simply have to be shot early, before the crowds arrive, because you need to stand well back and get an uninterrupted view.

#### The Only Alternative

The normal cine lens has too narrow an angle of view to include all of an aircraft from just outside the barrier of the static display. The only alternative is to find any suitable high vantage point and photograph down over the heads of the throng. Planes that will be taking part in the flying display are, of course, parked over the far side of the aerodrome from the public enclosures. They are so far away that it is hardly worth wasting film on them, except possibly for a general shot which also includes some foreground matter to "frame" the scene.

The difficulty of getting close enough is also the big problem about filming airborne craft from the ground. On most aerodromes the runways are some distance away from where

you are allowed to walk, so a telephoto lens is desirable. On smaller aerodromes they may tolerate you walking on the taxiing track around the perimeter of the field, and this may bring you nearer to the runways. But remember, it is always absolutely forbidden to walk across the 'drome itself. Anyone trying to do so is certain to have an intermittent white light flashed at him from the control tower, or if this is ignored, a white pyro fired off. These signals mean "return to control point", or in simple language, go back at once and get told off!

### High-Speed Runs

Air displays such as Farnborough offer excellent opportunities for filming aircraft in flight, because they follow a set path past the public enclosure. Since the spectacular disaster a couple of years ago when the D.H.110 broke up in the air and parts of it went into the thick of the crowd, the "rules" have been changed. The public enclosure has been moved back from the runway, over which the planes now fly. They no longer zoom directly over the crowds and as a result the flying is, I feel, made to seem rather remote and impersonal.

The high-speed runs are now done a couple of hundred feet above the runway, so we are unlikely to see a repeat of one of the Canberra's high-speed runs at a height of literally 15 feet

or so over the runway—a magnificent opportunity for a picture but all over rather too quickly for the film to emphasise what a brilliant (but risky) bit of flying it was.

These fly-pasts can be filmed either from immediately behind the barrier, or from further back to include some of the surroundings. The larger aircraft generally give better pictures when filmed from a little way back, flagpoles and the crowd at the foot of the frame helping to place them in relation to the ground. The roving cinematographer has no chance at all of getting to the front of the crowd at the barrier.

### Panning with the Plane

Hold the camera still and train it on the approaching aircraft, then pan with the machine as it passes (swing from the hips to get a smooth pan), finishing by holding the camera still as the aircraft flies into the distance. If a telephoto lens is used, the aircraft at its nearest point may more than fill the frame, giving a startlingly realistic effect on the screen. It is absolutely imperative when panning to follow the plane accurately, otherwise the image on the film will just be a blur. The best time to get more recognisable pictures of the faster aircraft is when they come in to land and approach slowly (relatively!) with flaps down.

In my view, the lower-powered aircraft give better opportunities for filming. Perhaps I am biased, because they are the only aircraft I am ever likely to be able to fly myself, but the slower machines do things in a leisurely manner that allows more thought to be given to the filming.

### Be Prepared!

Have the camera ready to record any unusual events. By the law of averages, we are unlikely to see another major accident, but minor mishaps which it would not be in bad taste to include, sometimes occur. For example, the tail unit of the Prestwick Pioneer hit a sodium lamp on the runway when taking off. As it flew round, more and more of the left-hand elevator was being blown off by the slipstream. The Pioneer roared overhead with the broken elevator hanging helplessly (Fig. 5) but went on to make a perfect landing—which says a lot for the stability of this aircraft.

About exposure: there is a lot of light on any airfield—it is definitely in the "open landscape" class, and generally needs about one stop less exposure than an average subject such as a mid shot of people. For example, Super-X at 16 frames per second in average sunshine needs about f/16 on mid shots of people, but aircraft on the aerodrome demand f/22 or, better, a 2-X yellow filter and f/16.



Fig. 4 (Top). If you can't get close to the plane, make a virtue of necessity by including spectators in the foreground.  
Fig. 5. The Pioneer roars overhead with a broken elevator (see text).

Next month: how to film from a plane, where to sit, what exposures to give, air-to-ground and air-to-air filming, fully illustrated with shots taken under the conditions described.

## IT WOULD DOUBTLESS SEEM STRANGE

If, upon a screen a portrait (head) of a person were projected, and this picture slowly became an animated character, opened its mouth and began to talk, accompanied by an ever changing countenance, including the formation of the mouth as each peculiar sound is uttered . . . It would also appear curious to have a street scene depicted upon the screen, and for the spectators to witness the various horses and vehicles running past in all directions, persons walking to and fro and dogs running along, all at varying speeds and with lifelike motion, and not go past in a gliding manner—all this not as silhouettes, but with detail.

The name of William Friese-Greene will become familiar throughout the land in connection with an invention by which all these effects can be produced. He has invented a peculiar kind of camera, to outward appearance not unlike an American organette, handle and all, and by turning the handle several photographs are taken each second. These are converted into transparencies, and placed in succession upon a long strip, which is wound on rollers and passed through a lantern of peculiar construction (also the invention of Mr. Friese-Greene) and by its agency projected on to a screen. When the reproduction of speech is also desired, this instrument is used in conjunction with phonograph.—*Optical Magic Lantern Journal, Nov. 15th, 1889*

### FRIESE-GREENE'S CENTENARY IS CELEBRATED THIS MONTH

On 7th Sept., a hundred years after the birth of William Friese-Greene, the Lord Mayor of Bristol will unveil a plaque on the great cine pioneer's birthplace at 12 College Street. Seven organisations had a part in setting it up, five of them photographic groups, and among the five is the Bristol A.C.S. The hon. organiser is our contributor, Reece Winstone, whose "photo-biography" of Friese-Greene in the City Museum will be a feature of the celebrations. (This exhibition will remain open throughout September.) He will also give the centenary lecture, illustrated by slides, to the Bristol Photographic Society at the Grand Hotel, and later will be giving the same programme to photographic societies in Greville, Bath, Plymouth, Trowbridge, Exeter and Wednesbury.

The celebrations conclude on 23rd Oct. with the dedication of a memorial in St. George's Church, Brandon Hill, where Friese-Greene worshipped and was married. The memorial has been set up by old boys of Queen Elizabeth's hospital, where he was a scholar.

## This Is How It Began . . .

By REECE WINSTONE, A.I.B.P., A.R.P.S.

Since 1825 many people had tried—people like Dr. Plateau, W. G. Horner, Clerk Maxwell and many more, the eminent and the unknown alike. Then on 7th September, 1855, was born William Edward Friese-Greene who was to achieve the miracle so many had sought: the miracle of the moving picture. In five short years experiment succeeded experiment until in 1889, patent 10131 set the seal on success.

It was in 1884 that Friese-Greene built a machine with intermittent movement to give a series of four or more transparencies on one glass plate, and with a single-lens lantern he triumphantly exhibited to a private audience "pictures that moved." An image of a girl flickered on a white sheet, smiled, and the eyes moved sideways. Then followed a portrait of himself, his expression changing from grave to gay. It surely couldn't be just a picture, a phantom on a screen! The lady in the audience who jabbed the sheet with her umbrella was not the only one who refused to believe her eyes.

By the end of the year he had produced his first real camera for photographing moving objects. With a longer series of photographs on the glass plate he secured better movement between exposures, and when projecting, he



*The birth of a smile—and the birth of the moving picture. The four images, projected in quick succession, created an illusion of the subject (Friese-Greene himself) winking and smiling. The plates were made for projection on the machine with an intermittent movement which he made in 1884 at the age of 29.*

used washes of synthetic inks, made of cobalt and other salt solutions, to give coloured effects. Then he designed an entirely different type of camera, and in November 1885, read a paper on it to the Royal Photographic Society of Great Britain and exhibited a succession of pictures each taken on a transparent flexible base.

Twelve negatives were exposed and changed in sequence. The camera consisted of a box with two compartments, one above the other, and by turning a handle the films in the upper box were brought into the lower, placed into position, exposed and removed. Criticised for not using glass plates, the Society records that he thought "that films would be used in the future" and therefore "he had not provided any arrangement for the use of glass plates".

#### Important Advance in Design

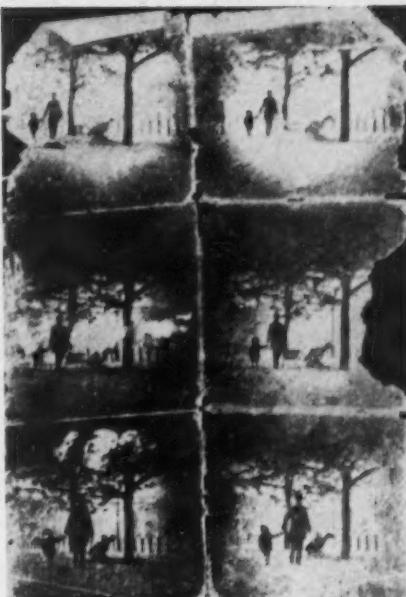
Experiments with more elaborate contrivances followed, and the next camera used a longer series of negatives, linked together with a special form of chain. It gave a quicker intermittent motion, and were it not for its bulkiness and the problem of housing the negatives, it could have taken any number of exposures. It represented an important advance in design, but there appeared little hope, with these methods, of producing moving pictures of any length; and so the first phase of his experiments closed.

The year is 1886. In the back room of a London studio he is constructing a lantern, or projecting machine, for exhibiting his pictures. But he is also designing yet another camera, one that would use long strips of sensitized paper. The following year he is at the Royal Photographic Society again, showing pictures projected on to a screen; and there were trials, too, with phonograph records. Friese-Greene wanted his moving pictures to speak.

#### At Last Within Sight

During the latter part of 1887 he completed a camera to take photographs on strips of sensitized paper up to fifty feet long, wound on a feed roller and a take-up roller. Practical cinematography was at last literally within sight. The strips passed through a guide across the light aperture and were intermittently exposed by the revolution of a circular shutter. Both edges were perforated to fit a pair of sprocket wheels working at eight exposures a second. The nature and texture of the paper did not permit of more rapid progression, although a higher speed was attainable.

Despite immersing the positive strips in castor oil to give greater transparency, the paper was still not satisfactory. The next task, therefore, was to produce material which would enable the camera to operate at sixteen exposures a second, the frequency considered necessary to maintain persistency of image. What about celluloid? His first films he had to make himself from raw material boiled to



Frames made in 1889 in Hyde Park. Each about 3 in. square, they were made in pairs with the idea of securing colour through red and green filters. The camera took ten pictures (unperforated), a second.

a soluble state, rolled out with kitchen appliances, and when cold cut into strips sixty feet long.

By January 1889, he had built yet another camera—one that would accommodate the new film. The frames were about three inches square, arranged in pairs, and a lever moved the unperforated film three inches at a time, with ten exposures a second. Four months later Friese-Greene filmed with that camera in Hyde Park, taking scenes with a single lens as well. And those were the first moving pictures ever taken on an endless band of celluloid film.

Remember the scene in *The Magic Box* in which, as the flickering pictures astonishingly appeared on the whitewashed wall of his Holborn workshop, he dashed out into the street to drag in the first passer-by to witness the miracle? Those Hyde Park scenes, shown at the Photo Convention at Chester the following year, caused a sensation, the performance being a strong contender to the disputed claim of being the first public exhibition of cinematography.

Other cameras followed. It was the one taking perforated film, for which patent 10131 was taken out—a patent which has been accepted as the world master, its validity tried in the courts. But Friese-Greene had little material profit from his genius. The patent he sold for a pittance. Ruined by his experiments, he became bankrupt; and when he died in 1921 he had only 1s. 10d. in his pocket.

# The Story Continues

to the narrow gauge of today

When it comes to allotting the credit for using strips of perforated film to register stages of movement, we are on debatable ground. At a symposium organised by the Royal Photographic Society in 1923, the then-living pioneers of cinematography were invited to submit their claims to originality. These were (Friese-Greene had died some years before) Jenkins of America, who showed films at the World's Fair at Atlanta and, incidentally, founded the S.M.P.E. of America, Skladanowsky, a German who exhibited some at the Berlin Winter Garden, and Auguste Lumière who, in the presence of the Mayor of Lyons, somewhat scared an audience with the historic film of a locomotive apparently rushing towards them.

The trio, unaware of each other's existence, and employing different mechanical means, gave their widely-separated shows almost simultaneously within the closing months of 1895. Six years before this, Friese-Greene, whose application No. 10131 of 1889 had been accepted by the courts, here and abroad, as the master patent, projected, with crude, ill-designed apparatus, at a Chester meeting of the R.P.S. Convention, motion pictures had made in Hyde Park.

## Question of Priority

To J. Roebeck Rudge, a professional photographer of Bath and a friend of Friese-Greene's, must be accorded a share in this question of priority, for he had designed a somewhat primitive affair in the form of a chain of lantern slides, caused to pass quickly through a sort of magic lantern, the chain being operated by an ingenious anticipation of the Maltese cross movement. While no continuous action could be shown, the germ of the idea was there, ready to fructify in Friese-Greene's fertile mind. Soon after the Chester show, his funds exhausted by years of ceaseless experiment, Friese-Greene was made bankrupt, and all his effects, including apparatus and laboratory equipment, dispersed by auction for a mere trifle.

A year or two before this, Le Prince, a Frenchman living at Leeds, had made similar experiments, but using a paper negative and strips of coated gelatine for positives. His application for patent was dated 10th Jan., 1888 but, as he disappeared without trace during a trip to France to organise a demonstration at the Paris Opera House, official sealing was held up for years pending presumption of his death. No public demonstration is on record, but his daughter, then an aged woman, described before the R.P.S. show how, as a child she had seen on the whitewashed wall of her father's workshop, moving pictures of trams crossing Leeds Bridge.

Friese-Greene's bankruptcy and the disappearance of Le Prince, added to loss of public interest, must suffice to account for the long interval that preceded the public showings above referred to. Edison, to whom Friese-Greene had sent details and drawings



Scene on celluloid stock with sprocket holes, produced by Friese-Greene in 1889.

of his invention, took out a patent in 1891 which, however, was not made public until 1897. Working on somewhat similar lines he had produced

the Kinetoscope, a peepshow which could only be viewed by one person at a time, and in which the film ran continuously, illuminated by an intermittent spark.

The first public film show in this country was given by Louis Lumière in a hall adjoining the Regent Street Polytechnic, London, under the kindly auspices of that institution, and he was an honoured guest there on the fiftieth anniversary of that showing, on which momentous occasion the original programme was repeated.

The question of producing very small cine cameras interested more than one early inventor and Leon Gaumont, in 1900, designed the "Pocket Chrono". Two types of this were made, one hand-turned, the other driven by a spring.

## Combined Equipment

In England, Mr. Birt Acres was first with his "Birtac", a miniature combined camera and projector much on the lines earlier adopted by Lumière for his 35mm. machine. Acres employed a film of 17.5mm. with perforation down one side only, obtained by slitting in half the standard material. Pressurised coal gas and a Welsbach mantle provided the illuminant. His son, by the way, recalls that his father was the first to give a film show to Royalty (in a marquee erected in the gardens of St. James' Palace and at the request of the Prince of Wales, afterwards Edward VII, who suggested "Cinemascope" as a suitable name for the novelty).

Both inventors were ahead of their time, and a quarter of a century elapsed before the introduction by Kodak, in 1923, of the 16mm. reversal film. From then onwards, with gathering momentum, its use was expanded until, from a purely amateur medium it has become (by reason of its safety, economy and ease of handling) a highly successful rival of the larger format.

(From "The Manual of Narrow-Gauge Cinematography"—Fountain Press).

## UNICA Competition Results

British amateur films achieved a comfortable if not particularly spectacular place in the UNICA competition recently concluded at Angers, coming sixth in the order of merit. The first five places were secured by 1. Germany, 2. Spain, 3. France, 4. Italy, 5. Switzerland. Germany, with 213,817 points, led Spain by only .182 points. Great Britain gained 197,817 points, only 12 points something something something below France, which herself was 3 points something something something below Italy. It seems desirable to be familiar with higher mathematics in order to judge the artistic merits of films by UNICA standards.

Although Germany came first in the 'classification of nations', none of the German films gained first prizes. In the story film class first prize went to *Marionetas* by Pedro Font, of Spain (80 marks—in danger of losing our way in the welter of figures, we have converted to the nearest whole number). 2nd *Das Leibe Frühstück* by Erwin Osswald (Germany) (75). 3rd Victor Atlass' *A Letter to My Son* (72). The other British entry in this class,

*Pin-Up Girl*, was 12th out of 21, with 57 points.

Genre: 1. *Consommatum Est* by Felipe Sagues (Spain) (74). 2nd *Beethoven, Katten & Musen* by Axel Hindberg (Denmark) (73). 3rd *Ufo* by Helmut Studený (Germany) (73). *Insane*, the U.K. entry, was 9th out of 17, with 58 points.

Documentary: 1. *Der Buchbindere* *Als Kunsthändler* by Albert Burkhardt (Switzerland) (75). 2. *Penne e Piombo* by M. Giogio (Italy) (70). 3. *A Cor et a Cri* by René Barbier (France) (69). *We Build Houses* (U.K.) was 9th out of 17 (65 points).

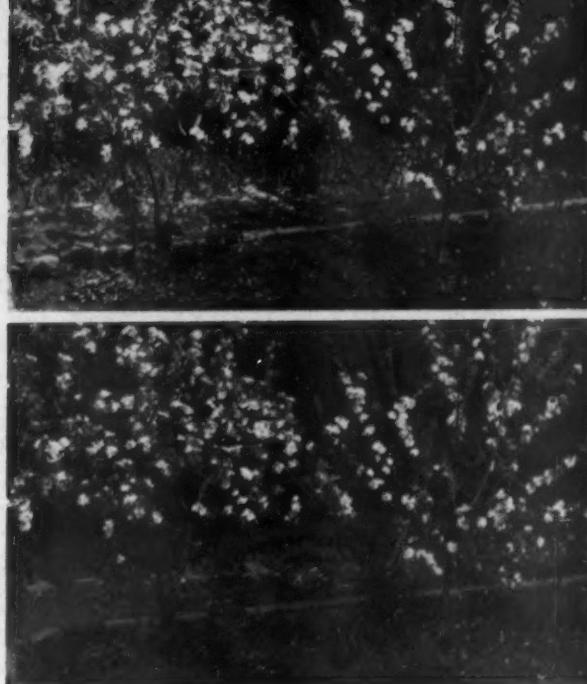
With Spain gaining two firsts and yet being pipped at the post by Germany with only a second and a third, with Switzerland a first, Italy a second and the U.K. and France each a third, it does not need the evidence of the involved figures to show that there could have been little to choose between the entries of the first six countries, so that it can be fairly said that the British entry did well.

You can get some surprisingly good effects when you

## Film When the Sun Is Fitful

By SOUND TRACK

Top : Fig. 1. Bright sunlight, giving  $\frac{1}{2}$ -front lighting, as can be seen from the shadow direction. Fig. 2. The same subject and set-up as in the picture above, but taken a few minutes later, with the sun behind white cloud. Lens aperture opened up one stop, brightness range and contrast notably reduced.



Normally if you're shooting exteriors, you want the sun to come out and stay out, giving consistent light so that you can take a basic meter reading and then shoot all average shots without further worry. But how seldom this happens! Every cameraman who has ever filmed a photoplay must have suffered the infuriation of waiting for the sun to emerge from behind a sluggish cloud, so that the scene will match its fellows already shot in brilliant sunshine.

But there are occasions when you can take advantage of the fitful sun as it keeps dodging behind clouds, and I think the most spectacular is the portrayal of cloud shadows, preferably in colour. The ideal set-up is in hill country, in the brisk breezes of a few hundred feet elevation, on a day when the sky is full of small, wind-tossed cloud. You need a broad set-up—a wide-angle lens, if possible, and an angle that shows a fairly large tract of country, preferably containing at least one large open field or meadow and, ideally, a stretch of water as well. The cloud movement should be approximately towards the camera; and with the sun giving either three-quarter front or side lighting, the cloud shadows will ponderously progress towards and past the camera.

The filming speed to choose depends on the context of the shot: normal speed for grandeur, half speed to add vigour; but if the shot is just to be a cut-in among family scenes of children (and adults) at play, then use the single-picture device and shoot about two frames per second, using a steady tripod.

A particularly lovely picture results in colour if you can find a set-up with sky, grass and bronzed bracken, because then you record a changing blue and white in the sky area, and on the ground as sun follows shadow, the subdued tones flash out in green and brown. Exposure should be set for the sunny condition—a typical case of f/8 at normal speed on Kodachrome—assuming that the whole picture area is never all in shadow at the same time.

Sometimes for dramatic effect, and sometimes as a desperately contrived continuity link to join a series of sunny shots with a series of dull-weather ones, it is necessary to shoot a subject with the sun coming out during the shot. Here again, the appearance of shadows adds to the effect; so side lighting is best or at last three-quarter, not full, front lighting. Dramatically to emphasize the effect, the exposure is set for the sunny condition and the sunless part of the shot is thus darkened. But for a pure continuity link, the exposure should be altered during the shot to suit the light, as was done in Figs. 1 and 2, which illustrate the effect in a typical back-garden shot of apple blossom against a privet hedge.

### Rainbow Treasure Hunt

If, like me, you possess only white title letters, and you want to shoot coloured titles on Kodachrome, then one way to do it is to use colour filters—the ones normally reserved exclusively for filming with monochrome emulsions.

As a rough guide, I have found that correct

exposure results from taking half the normal filter factor; for example, using a typical  $\times 4$  yellow filter, you would regard the factor for Kodachrome and white titling letters as  $\times 2$  and you would therefore open up one stop compared with the normal exposure for the white title. This applies to both daylight Kodachrome with titles filmed in daylight, and type A Kodachrome with artificially-lit titles.

Of course, the coloured-lettering effect can be achieved a lot more cheaply by filming on



Members of Planet F.S. shoot a scene for *A Busy Line*, a comedy which does not make up its mind whether it's farce or fantasy—but it's a good try by a club who are always ready to experiment.

positive stock with black lettering or on reversal with white lettering, and tinting the shot; and so I feel that, when using colour film, it is generally worth while decorating or garnishing the title.

A good holiday film scene, stemming from the traditional Easter-egg hunt in the garden, is to arrange a treasure-trove hunt by hiding trinkets and little toys and even brightly-wrapped sweets, in a suitable seaside or country holiday spot; then, on the word go, the hunt becomes a free-for-all for the children in the party. This is a good film subject, and it permits masses of close-ups to be intercut, lessening continuity problems and pleasing all the mothers. So it runs to quite a few feet, and

therefore needs a title. Here, one definitely scores by decorating the simple words *Treasure Hunt* with one or two of the coloured treasures. Either film the lettering and treasures together or, if you can arrange superimpositions, obtain the usual professional effect as follows:—

First film the treasures for, say, six seconds, then fade-out. If you like, add them one at a time, using stop-motion. Then wind back the film to four seconds after the start, and fade-in the title, now using the appropriate colour filter and giving the necessary extra exposure of half the normal factor. Fade-out this title after allowing time for reading.

#### To Be on the Safe Side . . .

If you wished to mix into the first scene of the treasure hunt, you would wind back to about eight seconds from the start, then fade-in this shot. Note, then, that such superimpositions cannot be done with absolutely complementary colours; for example, you cannot satisfactorily shoot a red title then shoot a blue sky background, because the red exposure removes the blue element from the emulsion and the blue exposure removes the red element, so the result is a rather sickly remains, of yellowish tint, depending on the relative degrees of exposure. To be on the safe side, expose red or yellow titling on browns, or pale yellow on deep greens, and so on.

It may help here to re-cap exposure conditions. Using two new 100 watt pearl lamps in matt aluminium reflectors, with the bulb tips at 14 inches from title centre, exposure at 16 frames per second in cameras giving about  $1/32$  sec. per frame on type A Kodachrome is  $f/4$ . So in the three shots of the above example, you would film the first at  $f/4$ , the second with  $\times 4$  yellow filter at  $f/2.8$ , and the third out of doors with Wratten 85 filter to make type A suitable for daylight, no effect on exposure.

\* \* \*

#### De-Luxe Disc Storage

I think it will be a long time before we can do without gramophone discs to assist film shows. How to store and readily locate these discs has always been rather a problem, generally solved to individual taste by some compromise between bulk, cost and convenience.

But it is always interesting and sometimes inspiring to hear of the de-luxe method, which in this case is the American Seeburg system. The discs, of the 45 r.p.m. Vinylite type, are housed on end in banks of one hundred with thin spacers so that they are only about twice their own width apart. Moving on a runner behind the bank of discs is a turntable with pick-up, operating in the vertical plane. So, when you press the button of the Select-O-Matic mechanism and set the disc number, the turntable automatically moves opposite the selected disc, coaxes it into playing position, lays on the pick-up, and out comes the music.

# IDEAS

## exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

### STANDARD v L.P.

Sir,—I have noted with increasing amusement the recent exchanges between Messrs. Daborn and Haynes on the subject of Standard v L.P. records. Mr. Haynes presses the advantages of superior quality, availability, and non-fragility for the vinyl disc, while Mr. Daborn, quite rightly, points out that he has no intention of buying 40 minutes playing time for a 3 minute accompaniment.

But have neither heard of "Forty-fivers"? For the cost (and playing time) of the obsolescent shellac record, these delightful little discs offer all the advantages of L.P. (same playing time, of course) and have the additional advantage that they are only the diameter of a 400ft. reel, and so, if suitably packed, could travel in the same can as the film.

Extended Play records, also 7in. diameter, and playing at the same speed of 45 r.p.m. offer up to 7 minutes playing time per side—just enough to accompany about 170ft. of 16mm.

ASHINGTON.

LLEWELLYN M. LLOYD.

### CURING JUMPING SPlices

Sir,—With reference to the correspondence on jumping splices, you will be interested in the way the matter has been dealt with in New Zealand. Miles of film have gone through my 9.5mm. Specto and it has suffered innumerable indignities through being lashed up to several tape synchronising systems, some of which in their earlier stages threw a good deal of strain on its rugged works. It has been carried over thousands of miles on the back seat of a small car not noted for its good suspension, and has come up unscathed, regardless of whatever treatment has been meted out to it. The replacements to date are one sprocket drive chain, and one drive belt.

My only complaint was the same as your correspondent's: the jumping of splices and the accompanying "clacks" as they went into, and left, the gate. I tried several splicers, including some quite expensive ones; all made excellent splices, but few made a quiet splice, and none a silent one. So I experimented.

It seemed to me that, as the gate of any good projector holds the film only by the extreme edges, the rest having no contact at all with it, it should be possible to make a splice to go over the relieved portion only of the

gate, leaving a single thickness of film to go through the sprung portion at the edge. There is room and to spare in the gate proper for two thicknesses of film. Twelve strips of film, each about 20 frames long, were joined into a loop. Six of the splices were normal ones; a small triangle was cut from each of the others (before the film was cemented), leaving a V-shape notch each side of the join.

When the loop was projected, six splices jumped and clacked, and six could be neither seen nor heard. After nearly twelve minutes of continuous running, one of the conventional splices gave out, but over 45 minutes of continuous running failed to produce a single break in the new splices. This is because the gate has to deal with only one thickness of film *all* the time—no noise, no strain, no breaks, and *no jumping* of the picture.

I used a pair of nail clippers to nick the film, and a rate of over a splice a minute is easily managed. Perhaps someone will produce a splicer with a guillotine correctly shaped to do the job, and then we will be able to make noiseless splices at even greater speed.

In conclusion, many thanks for *A.C.W.* It has helped me immensely, and I am glad of the opportunity to be able, I hope, to help someone else.

NAPIER, NEW ZEALAND.

W. VINTEN.

### PROVE IT FOR YOURSELF

Sir,—A.D.F.'s extraordinary statement that 9.5mm. can only bend in a series of near flats (thereby causing scratching of the film) can easily be disproved by bending a length of the film into a tight arc. It will be found that it shows no disposition whatsoever to favour the sprocket holes.

I have used 9.5mm. equipment since 1939 and find it a very satisfactory medium for producing, at reasonable cost, films suitable for showing to medium-sized audiences. Compared with 8mm. it is rather expensive for the family film and if this Duplex film is satisfactory it will prove a great boon to amateur cinematographers of expensive tastes and limited income.

I am looking forward with some eagerness to the *A.C.W.* test report on Duplex film and equipment. I hope that you will, at the same time, include a test of the Duplex projector's efficiency in dealing with single perforation film.

BARNEHURST.

V. A. M. PETERS.

## How They Achieved TAPE SYNC

Experienced amateurs describe  
their methods

Sir.—All amateurs who have been worrying through the problem of tape sync. must be grateful to the Federation of Australian Cine Societies, and to you for publishing their suggested plan for standards to enable films and tapes to be freely interchanged. The suggested method of letting the tape drive a pulley to carry a strobo is simple and effective for most purposes which do not aim at lip sync.

On reading the article I realised how good it was and had my pulley working within fifteen minutes on my Soundmirror tape machine; and as the cutting of special fibre or bakelite pulleys with bronze or sintered bearings will frighten off most amateurs, I should like to explain how I improvised. I found a small 9.5mm. film spool (this has a circular centre, of course), and stuck on it with Seccotine a 48-bar strobo.

### Removed When Not in Use

From a box of old plug fittings I found a brass pin with a hollow base, and a screw which fitted inside. I bored a small hole in the right place in the wood of my Soundmirror, then put in a screw about an inch long, and cut off the top with a hack saw. This screw holds the brass pin which is the spindle, and the spool fits on top, and can be removed when not in use (as it stops the lid from closing). It rotates quite nicely on this.

The diameter of spool for 3-bladed shutter and 16 f.p.s. is given as 2.388in., and not having a micrometer I did the best I could with a pair of callipers and ruler! I then wound 9.5mm. film around the spool until the desired diameter was reached and sealed with Sellotape—the advantage is that film can be added or taken away after trial and error. So an exact measurement should be possible.

### Wind on Anti-Clockwise

Experience will show that the 9.5mm. film should be wound on the spool anti-clockwise (when looking down at the strobo), as the tape take-up (at least on my Soundmirror) is anti-clockwise, and the clockwise winding may result in loosening of the film during play with irregular notes. I have secured the side of my film on the spool with Sellotape after this preliminary trouble.

I found the system worked beautifully, and the pulley does not seem to affect the running of the tape in any way. I now suggest the

following improvements on the Australian method.

1. To illuminate the strobo they suggest catching a part of the projected light on a mirror and flashing it downward to the strobo. I find this obscures a part of the picture, and a better method is to use a piece of good glass, like a thin lantern slide, so that part of the projected light is thrown down and most of it goes through to the screen. Such a glass may be fixed at 45 deg. to the projected light near the lens in a groove of a wooden stand. The glass can be removed, if desired, if it is found to affect the picture focus, though really true optical glass will not do so.

### Easy to Have Made

2. A better method is to have a small commutator on the shutter spindle, which lights whenever the shutter is open. If there is room, this is quite easy to have made, and I have such an arrangement on a Siemens projector. This commutator is linked with a small neon bulb (mine is in a cigarette tin which makes an excellent small reflector and hangs over the strobo). I used it to illuminate a strobo on a gramophone, and in this way could maintain a steady 16 f.p.s.—or any other speed.

One has first to test the actual speed of the turntable, and the formula is  $16 \text{ (f.p.s.)} \times 3 \text{ (bladed shutter)} = 48 \text{ blinks per sec.} = 2,880 \text{ per minute}$ ; divide by 78 revs. per minute of record and you get 38 within a fraction. In other words, a 38 strobo is put on the turntable. The advantage of running the blinks along an electric wire is that you can have the recorder anywhere you like without interfering with the picture.

The simplest method of all for a drawing room is to let the screen illuminate the strobo on the recorder. But this is not possible in a large hall or in a lighted projection den.

### Timing the Speed

I think the Australian method is excellent but suggest it is necessary to *time the tape speed*, which can easily be done. The speed of  $7\frac{1}{2}\text{in. per second}$  is approximate within certain limits, and there is a certain tolerance before any noticeable effect takes place in the sound, especially mere commentary. I suggest they should publish their formula so that with speed variations accurate diameters for the spindle can be worked out! I checked mine by trial and error in comparison with the turntable strobo.

The real advantage of this method is that if you lose sync. you can speed up the projector to compensate and then revert to correct speed at once by looking at the strobo. I prefer the cue on the tape, spoken (or a signature tune), and leave the film threaded with the hole mentioned (the old Kodak



Stanley Jepson's pulley is made from an old 9.5mm. reel and the home-made strobo illuminated with a neon bulb in an old cigarette tin working through a commutator from his Siemens projector.

viewer makes an excellent round hole in film) in the gate, then when the cue is heard on tape, the projector is switched on.

I regret the length of this letter but feel many hundreds of your readers will be interested and grateful to Australia. One final point. My efforts to get a 48-bar strobo were not successful, and I had to ink my own—a laborious process! It does not look too good, and if any reader can tell me where I can get one or send me one, I shall be grateful.

Bentcliffe, S. Aubin, STANLEY JEPSON, A.R.P.S. Jersey, C.I.

#### MARK LEADER AND TAPE?

Sir,—I have read with enthusiasm the Australian suggestion for tape sync., and propose to construct the necessary fitting, although results are slightly inferior to Tiger tape. There is, however, one point with which I do not agree at all. The Australian system requires the projector to be started *before* the tape. This rules out the use of the recorder for preliminary music, which is so necessary for a smooth presentation.

It would be just as easy to make a mark on the leader of the film and set this just above the gate, and make another mark on the tape to show when the projector is to be started. My own alternative to the latter is two musical notes (from a tuning fork) at three-second intervals recorded on the tape. The projector is switched on at the second note.

NEW MALDEN.

RICHARD HARRISON.

#### IN PERFECT STEP

Sir,—I read with interest Mr. C. C. Thomas's letter on Tape Sync. (June). My efforts in this direction also commenced about two years ago, and after much work on many devices I arrived at the same conclusion as Mr. Thomas.

I possessed a B & H silent projector with a

friction speed control which was, of course, useless for the purpose, but as it was an excellent machine in other respects, I decided to try and "fix the speed". This was done by adding an extension to the motor spindle at the commutator end long enough to take an L 516 governor and brush holder, while the casing from an aerial camera motor completely enclosed the entire arrangement, including the additional resistances, condensers and switches for 16 and 24 f.p.s. and also the reversing switch.

In tests extending over long periods, the speed did not vary more than  $\frac{1}{4}$  sec. per min. or approx. 8 frames in 100ft. of film. Needless to say, this modification took several

months of spare time and as I made a mental stipulation that nothing on the projector was to be altered or drilled in any way, and that it had to be possible to return it to its original condition at any time, so as not to spoil its value, I feel that this was an achievement of some magnitude.

#### Regardless of Voltage

Now that I had got the projector to run at a steady speed, I worked on schemes to vary it slightly at will, but none proved entirely satisfactory. I then decided to vary the tape speed with the intention of matching both tape and film regardless of what mains voltage I was using at the time. I was fortunate in having a Wright and Weare tape deck of early design where the speed change from  $7\frac{1}{2}$  in. to 3 in. is made by raising a lever which in turn moves the intermediate pulley from a large diameter to a smaller one on the motor spindle.

The stepped drive on the motor was removed and a tapered one fitted in its place and so, as the intermediate pulley was raised or lowered, the tape speed changed. A screw adjustment made it possible to vary the speed within very fine limits and what is more important, I was able to keep it steady as required.

#### Illuminating the Strobo

A small commutator and brush gear was added to the 1 turn 1 frame shaft at the front of the projector and arranged so as to give 2 impulses per frame, so that I got 32 impulses per sec. These impulses were used to light a neon lamp on the deck and to illuminate an 11 segment strobo fitted to the pressure roller. With this arrangement I was able to keep both film and tape in perfect step.

Further refinements have been added which make it possible to couple up a 16mm. camera into the system, the camera taking the place of the projector and the deck adjusted to the speed of the camera. The only

coupling between the two is a length of light-weight twin flex. With this, lip sync. is obtained, and its perfection was put to the test when it was decided to open the Leicester and Leicestershire 1954 Ten Best show with a film depicting the clubs' activities. Lip sync. was used for the opening sequences, and certain members of the audience later asked to see the actual film to satisfy themselves that we had not been using a married print.

WIGSTON.

C. E. TURNER.

#### KODACHROME PROCESSING

Sir.—In view of the usually very high standard of accuracy in *A.C.W.* technical articles, it is rather a pity that Mr. Lomas's description of the processing of Kodachrome should contain such obvious errors.

According to Mr. Lomas, first development is immediately followed by bleaching out of the negative image. This would appear to be completely pointless; both negative and positive silver images can be bleached out together at a later stage, leaving a pure dye image produced by the successive colour developers. In addition, such bleaching would also remove the yellow filter layer, so that if the blue-sensitive layer was given its second exposure before the green-sensitive layer, the green-sensitive layer would also be fogged.

The description of the process given by Kodak Ltd. in their own publications is roughly as follows:

(a) First development. (b) Second exposure to red light, and colour development of bottom layer. (c) Second exposure to green light, and colour development of middle layer. (d) Second exposure to blue light, and colour development of top layer. (e) Bleaching of all silver and undeveloped bromide, with filter layer.

Detail modifications have probably been made from time to time, but it seems unlikely that Mr. Lomas's system could ever be made to work.

With reference to Double Run's trouble in finding the lens scales on the Viceroy camera, I recently experienced the same difficulty with a new 1½in. lens on my own non-turret 8mm. camera. Surely it would be possible to use a multi-start thread to connect the lens body and its extension tube? This would give one a chance to get the scales into a more convenient position when the whole assembly was screwed into the camera itself, using the standard single thread. The added convenience would be considerable, at little extra cost, and without upsetting standard fittings.

CLAYBROOK MAGNA.

R. H. JEWITT.

*Mr. Lomas writes: As Kodachrome is a reversal film, I wished to emphasise the fact that the silver image developed as a negative in the first stage of the process is bleached, and in this respect resembles any black and white reversal process. To give emphasis to this point, I actually anticipated this bleaching which, as Mr. Jewitt quite correctly states, follows*

the final stage of colour development. The actual sequence of operations, as given by R. M. Evans, of the Colour Technological Division, Eastman Kodak, in his book, *Principles of Colour Photography*, is as follows:

"After negative development, the film is exposed to red light, to affect the silver halide in the bottom red sensitive layer; this is colour developed to yield a cyan image. Next the top layer is exposed to blue light, and is colour developed to form a yellow image." Finally a magenta-forming developer is used, which, I understand, fogs the residual halide in the green sensitive layer. The negative and positive images are then bleached, the yellow filter layer is removed, and undeveloped silver halide is fixed out.

Apart from my intentional anticipation of the negative bleach, my description of the process is in close agreement with that authoritatively given by Mr. Evans.

#### SERVICE WITH A YAWN

Sir.—Since the war, I have become used to the fact that most photographic shops are staffed mainly by young persons with little or no technical knowledge. I expect my request for anything at all out of the way (such as a lens adapter or a neutral density filter or a tripod bush) to be referred to a second and perhaps a third person, until at last the manager (who alone seems to know anything) provides the answer.

I am accustomed to being told that an item is not in stock, on a hot day, when it is upstairs. I expect to be told that Product A is "just the same" or "just as good" as Product B, when their qualities are quite different. I am no longer ruffled by the bored young men to whom a customer is so evidently a nuisance. I allow them to call me "old boy".

Given time, I usually get what I want, even if I have to go behind the counter and point out the shelf where it is kept. But if possible I go to the manufacturer's West End branch, or to one of the firms with a specialist and technical background.

Now, the rot seems to be setting in even in those places. I was recently assured, in the West End branch of a world-famous photographic firm, that a type of film they have made for years was not merely not in stock, but did not exist.

To-day, in another famous shop, I went in search of a 16mm. film viewer. Before laying out at least £12 odd, I thought it reasonable to ask for a demonstration. I do not particularly complain of the long wait while the two assistants discussed some other matter, though a brief acknowledgment of my presence might have helped.

When eventually I came to their notice, the threading of the viewer had to be worked out by trial and error, and the film chosen was a bad amateur 3D film taken by a drunken cameraman. When I suggested a better film, I was given to understand that 16mm. films are worth about £20 each, and that I must not expect one to be unpacked for such a purpose.

Feeling that I had been a dreadful nuisance, I took my business elsewhere.

LONDON, W.1.

LAWRENCE WRIGHT.

## A NEW 16mm. CAMERA

... but it's largely home-made

Sir,—You may be interested in the enclosed photographs of a 16mm. camera I have been using successfully for some time. The original was an Ensign Pockette of the modified variety used during the war. The motor has been rebuilt with four instead of the original two springs, and runs for a little over 50 seconds at 24 frames per second. The film transmission is now by means of a single sprocket and the original claw; and the original magazines have been replaced by a larger variety taking 50ft. and 100ft. spools—and also a 200ft. unit which is useful in saving wastage with long takes at sound speed.

### Plans for a Disc Shutter

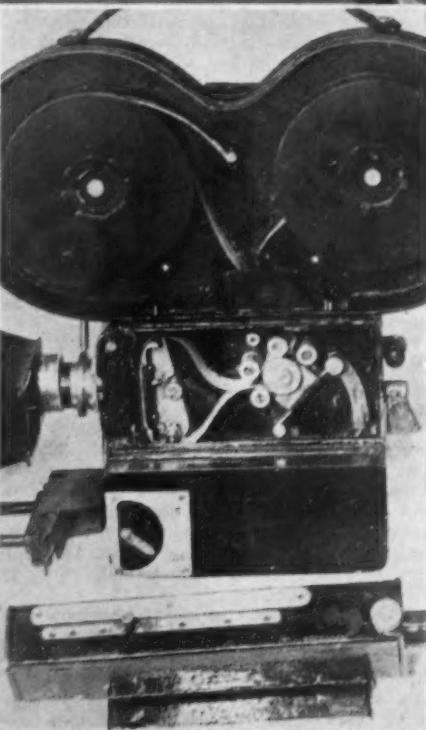
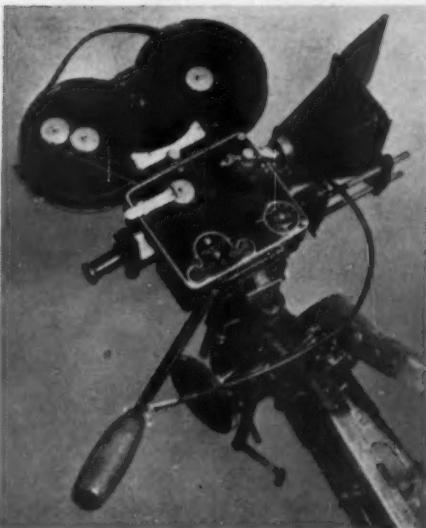
At present lenses are the chief limitation. The existing mount is of the  $\frac{1}{2}$ in. variety and is backed by a drum shutter. On this account it is impossible to use a really wide-angle lens, nor is it possible to shoot titles and matts without having the top and bottom of the frame less exposed than the middle. I have plans for fitting a disc shutter—possibly of variable aperture—and a Type C mount, but this is a large-scale workshop project which I may not be able to tackle for some time.

Most of my work is done with the lens fitted to the wartime version of the camera—a single f/2.8 doublet with an iris behind! This works quite astonishingly well when stopped below f/5.6, and satisfies all my requirements in high-key exterior shooting in black-and-white, where my chief interest lies. (I am a very keen admirer of the work of Arne Sucksdorff.)

### Zoom Range

Back-winding is possible, although I only use it on the titling bench; and the viewfinder has a 15-60mm. "zoom" range. As can be seen from the photographs, the operation is controlled by a cable release on the panning handle. The pan-and-tilt head, also home-made, has a third axis for angle work, and a rack-over for aligning without parallax. The panning handle is, incidentally, of a decent length: the short ones fitted to most commercial tripods strike me as almost useless for serious work—but that often goes for the tripods, too!

The whole project, including the tripod and a 15mm. Tessar lens which I cannot use until the drum shutter has been removed, has involved me in an outlay of about £25. I have become convinced that a great deal of nonsense is talked about the ciné camera as a "precision instrument": broadly speaking, it is nothing of the sort; it is merely a piece of clockwork machinery, and the only critical adjustments, other than speed, are to the back and side gate pressures on the film. For quite a lot of work even a second-rate



lens will do. So why is there still no one cashing in on the market for a cheap 16mm. camera?

GLASGOW, W.2.

A. C. ROBB.



Mr. James Smart, writer of the letter immediately below, shows how it's done.

#### SHOOTING FROM A CAR

Sir,—I expect it's not new, but on a recent cine safari to the Amboseli National Game Park, I found that an 8mm. Revere mounted on a clamp fixed to the lowered glass of the car door, gave excellent and steady panning telephoto shots.

TOWN HALL,  
NAIROBI.

JAMES SMART.

#### ART AND ARTINESS

Sir,—Although Leader Strip and correspondence in *A.C.W.* have rightly welcomed the proposals for the encouragement of amateur film producers, it would appear that some of the assumptions on which the proposals and letters are based are open to question and that not all of the implications ought to be tacitly accepted.

While it is no doubt regrettable that "the general run of films produced by the amateur movie maker is of no interest to the film appreciation group", there is room on the screen for films of all kinds, and it is probably true to say that over the years amateurs have not proved themselves limited or unimaginative in their subjects or treatment. Not infrequently a film has appeared—and has even found its way into the national competitions—that "an audience concerned with film as an art" could view without injury to its aesthetic standards.

It is only too easy to lapse into jargon and to talk earnestly of the creative, the significant, the experimental, the *avant-garde*. It would be a pity if the worthy cause of better film making now espoused were to give rise to the pretentious and the specious that have so frequently been the products of earnest endeavour. A sense of proportion must be retained if any real progress is to be made, and this is in some danger of being overlooked.

Indeed, having regard to the limitations

inherent in any non-professional production, it might be questioned whether emphasis on the kind of film apparently sought by the sponsors of this scheme is in the best interests of amateur film making: even the professional screen and stage can seldom rise above the merely competent, despite the life-long dedication of the players and technicians.

The Federation of Cinematograph Societies is very willing to assist as best it can any move in the interests of amateur cinematography. But if the offer already made by the film societies' Federation of some kind of financial assistance, as well as the added inducement of being considered a Creative Film Producer, are not sufficient to attract film makers, it is difficult to see what action the F.C.S. and similar bodies could take that would be more effective. However, the columns of the Federation's magazine, *Cineclub*, are open for ventilation of the matter, and the F.C.S. will be very pleased to furnish the Federation of Film Societies with the contacts with amateur film production societies that may be felt to be lacking at present.

Finally, it has been said that there is little positive the film societies can do to influence the growth of good film making. One of the biggest difficulties of many film producers is to find a good script. Could not the film societies bring forth some excellent scripts and co-operate with the production societies in making the ideal amateur film?

Federation of Cine Societies, E. S. HONEYBALL.  
London, S.W.7. (Chairman).

#### CREATIVE PRODUCTION

Sir,—The ferocious howls of mad dogs as they leap to bite the hand that feeds them are not half so frightening as the reception given by some of your readers to Mr. Hall's scheme. One can only suppose that these particular correspondents are so allergic to any hint of creative work in connection with film making that they immediately lose all sense of reason, not to mention courtesy.

If I were Mr. Hall, I should feel tempted to drop the whole project. However, it is good to know that he has the true crusading spirit and is determined to help us, despite ourselves.

This letter is just to thank him for his efforts and to assure him, as well as the Federation of Film Societies, that there will be no need to use force to palm off a distribution guarantee in High Wycombe.

HIGH WYCOMBE.

TONY ROSE.

Sir,—I have taken your excellent magazine since 1948, and the improvement in my cine work is, I am sure, due entirely to the invaluable information and instruction I have received from your pages.

SANDERSTEAD.

D. W. J.

Mr. F. W. Payne, of 7 Weedon Road, Aylesbury, Bucks., would like to correspond with readers who have experience of the Eumig C8 camera.

# Remarkable New Colour Film

IS ON THE WAY

In considering the advantages to be gained by having a masked Kodachrome duplicate in preference to one printed without such treatment, we learnt last month some of the reasons why masking is necessary. In the particular process described, a black and white panchromatic mask is printed so that it becomes a negative image of the cyan layer in our Kodachrome original. In this way it cancels out the "unwanted absorptions" of the cyan dye, which is the least perfect of the three dyes used.

Although correcting the cyan dye goes a long way towards producing a true reproduction of the coloured original, we must remember that the magenta dye also has certain shortcomings. It absorbs quite a lot of the blue light, which should be freely passed, and it would be possible to make a negative mask of the magenta

layer, using a green filter in so doing, to effect a further improvement in colour duplication.

In view of the undeniable advantages resulting from masking, you may well ask why it is not in more general use. The reasons are first the cost, and second the many registration problems it presents. To obtain one masked duplicate, a panchromatic mask must be produced, and this necessarily adds to the price; but it will print almost any number of duplicates, so that the more copies made the less their cost.

Further there are many difficulties in producing a mask which registers accurately with the master, special printing machines which expose frame by frame being necessary. These cannot

operate as fast as the "continuous" printers which are adequate for all normal duplication where no masking is required. Despite these drawbacks, masking does result in greatly improved colour quality in the final duplicate. Indeed, were such quality obtainable by some means which avoided the use of masks, or at any rate, *separate* masks, we would certainly be one stage nearer achieving the perfect colour process.

In point of fact, a process was successfully developed a few years ago in which the dye images in two layers are automatically masked. I refer to Eastman Colour Negative which, although not available in 16mm. at the moment, can be expected in this gauge in the not too distant future. Whereas Kodachrome is a reversal film, the recently (Continued on page 466)

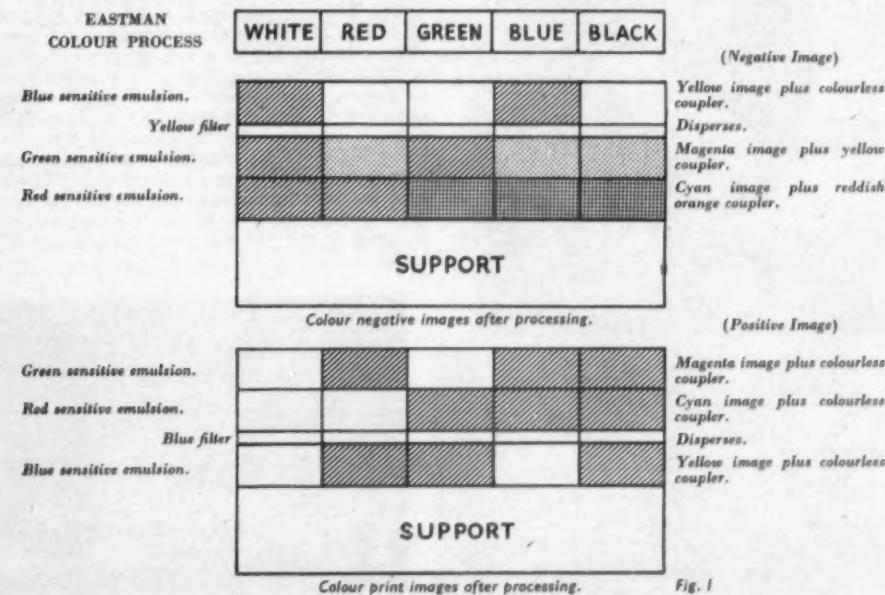


Fig. 1



## The Mackay Boys Raise Bananas

... and one raises a family

My cousin, Sinclair Mackay, has a young family of eight sons and a daughter, and they all work on his banana plantation at Bowraville on the north coast of New South Wales. I was spending a holiday with them, so what could be simpler than to make a two-in-one film: to photograph them going about their daily routine, with the life cycle of the banana plant as the basic theme? It would be a family film-cum-documentary. But long before the holidays ended I realised that this was one of

the most complicated "simple ideas" that had ever occurred to me.

The location is about 400 miles from my home in Sydney, mid-summer annual holidays were the only opportunities for camera work, and I found I couldn't complete the shooting in one trip. The first year I shot about three-quarters of the film, but on the second trip, tropical rain played havoc with filming schedules, while my eleven leading players spent the time growing plumper and thinner and taller (much taller); in going away on their own holidays; in getting married; in wearing out clothes they had on during last year's filming. In short, in going about their normal life quite oblivious of the watchful camera. Of course, this carefree attitude may have helped to make their acting convincing and unstudied, but it certainly gave me a headache.

The bananas presented a different kind of problem. The plants are grown on a very steep slope, near the top of a hill, to avoid the bite of the frosts in the valley. For exploring the plantation, or the "patch", as they call it, you need both hands and both feet to keep your balance. A stone rolls under you and down you go until a thick banana stalk breaks your slide, maybe in two yards, maybe in twenty. It was here that my unipod (with neckstrap) was so useful, as it was out of the question to take a tripod up the hill and set it up satisfactorily on such rough ground.



W. J. FOSTER STUBBS

who made the 8mm, colour film, Mackay and Sons—one of the A.C.W. 1954 Ten Best—describes its production. Above he is seen using the synchroniser which played its part in the film; photograph shows film and tape paths and reel of blank tape. All the reels are driven by slipping belts from an electric motor in the base, so that film and tape can be moved forwards or backwards by the handle.

All the other pictures are enlargements from the 8mm. frames. The strip at the top illustrates the grading and packing of bananas, from their arrival from the plantation to feeding cattle with the waste. Enlargements opposite are from the sequence in which one of the Mackay boys carries his bride into their new home, making a tidy ending to the film, for this is not only a picture about a banana plantation: the family who work in it get their share of the limelight, too.





Kodachrome was in short supply at the time of shooting the introductory sequence (the last part to be filmed), with the result that some outdated stock was used, which unfortunately shows some mottling, particularly in the blue sky. Much of the film was taken on Type A with the 85 filter. I prefer this to Daylight type, as it gives softer results in the rather harsh sunlight here.

Electric power was not available on the plantation, so the few interior shots at the house were lit by daylight through the windows. Light in the packing shed was insufficient for even the f/1.4 lens at 8 f.p.s., so this sequence was taken against the outside wall. By carefully choosing camera angles it was possible to make it appear as an interior. The sunshine was brilliant, but I used the shaded side of the shed, and the flat lighting helped the illusion. The excess blue from the sky illumination was corrected by a sky filter.

#### Sequence Transition

When at last shooting was finished, I found I had exposed enough film to run for about an hour. As the cutting progressed, the main difficulty seemed to be one of sequence transition. Perhaps I should now give a brief outline of the story to show what I mean.

For the purpose of introduction, I posed as a passing tourist who hears about the plantation and calls on the family. This, incidentally, was the only fictional touch in the script; all the other episodes grew out of actual incidents, some of them quite unexpected. Arriving at the homestead, I see the Mackays and the hired hands, watch the bananas being planted, de-suckered and fertilised and the invading

weeds sprayed with poison.

By this time there had been quite enough shots of long green leaves, waving in the sun, bright blue sky and toiling figures. We had to get on to something else, and the transition was made easier by the commentary. As Ian, the eldest son, dressed in thick clothes to protect him from the poison, plods up the hill, a rainbow blossoms in the spray and the commentator says: "But it's not all hard work. The Nanbucca river flows invitingly and sister Aileen enjoys a dip."

#### Pictorial Links

The scene changes to the river and a pretty redhead diving from the bank. This in its turn leads to shots of school sports, with the boys competing, and finally a Mackay family cricket team in a local match. After a spirited piece of batting by Ian, the commentator remarks: "Just the thing to get you in trim for the big job of cutting bananas." And the scene changes to the patch and Ian with his big knife, leading the way up the slope.

From this point the transitions had to be made pictorially, as the action in the banana patch and in the packing shed a quarter of a mile below in the gully took place simultaneously. These two locations are connected by wires on which the bunches of bananas are strung up on pulleys to slide down by their own weight, and these carrier wires supplied me with the necessary continuity link.

A big bunch was carried on to the platform by two men and hooked up on the wire; it slid away and was then shown coming to the packing shed, where Clair and two younger boys unhooked it. Clair cuts off the green banana





"hands" from the bunch and they are packed in cases, disinfected and labelled for market—with two-year-old Lewis wielding a hammer manfully!

Similar treatment was accorded the shots of a billycan of tea and a basket of sandwiches sent up from the packing shed to the loading platform. The action moves rather more smoothly in the film than it did for us at the time, for the billycan arrived at the loading platform years before it left the ground!

Quite early in the piece I had taken a shot of the billy being unhooked, and three holidays later realised that it was the connecting link I needed for the sequence. In the interim the original billy had become so blackened and battered that we were obliged to hurry into the town to buy a nice shiny stand-in to make the journey up.

The cases of bananas are loaded on a lorry and taken to the railway station—and that concludes the banana theme. Now the lorry is seen in the town, pulling away from a furniture store. It is laden with a shiny new bedroom suite. In fact, the banana crop had been so heavy that Ian had had to come back from his honeymoon to help with the cutting. The furniture was for his home out on the property. This happy coincidence brought the narrative back once again to the patch and the arrival of the bride. The next year the birth of his first daughter supplied me with a finale with a future.

#### Titling

One day when it rained, I made the titles in sunlight by using a stencil and branding "S. J. Mackay & Sons" on the end of a banana case. The credit and end titles were hand-lettered on the ends of other cases to give the effect of a stencilled brand. The case on which the main title appears was placed on top of the one which carries the credit title. The film opens with a fade-in on a close-up of a hand stencilling. The stencil is lifted clear for the reading of the main title, then the case is removed, revealing the credits on the one beneath. The empty banana skin that was tossed on to "The End" title case had to be bought from a shop in town as, believe it or not, a ripe banana was not to be found anywhere on the plantation! The fruit is marketed while

still quite green and the "cut" had been very thorough.

Dye fades were used at the beginning and end of each sequence. I prefer them to fades produced in the camera as they can be inserted exactly where required, after the film has been edited. A wipe was made with a shaped piece of black cellulose tape stuck on the film.

The problems of cutting were sentimental as well as technical, for the material—running time, thirty minutes—that had to be discarded

Left : about to start work on cutting the bunches, one Mackay calls to another. Below : a passer-by directs the tourist to the Mackay's plantation (from the introductory sequence in which the author takes the tourist's role).



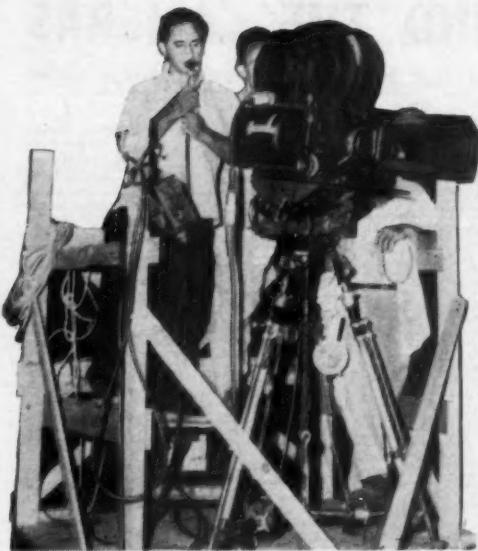
to sharpen the story included sequences that were quite good in themselves and of which we had grown very fond. These discards were later used to make another more personal version for the Mackay family.

#### Recording the Commentary

My wife wrote the commentary and, after it had been carefully timed, the tape recording was made. The narrator was shown the film a couple of times to familiarise him with the mood, but it was not screened during the recording. In delivering the commentary for each sequence he paused slightly between sentences to facilitate any re-recording that might be required. Each section of the commentary was played back immediately, and when re-recording was needed, it was done at once—not after the entire commentary had been delivered. This method helped the narrator, as he does not have to worry about making a mistake, but it adds considerably to the work of the editor.

The back of the tape is now marked with a grease pencil at the beginning and end of each sentence, which is located accurately by using the recorder as a tape reader, and pulling the tape back and forth by hand to find its exact position. The tape is then cut and matched to the film on a synchroniser.

This synchroniser consists of a sprocket for the film and a capstan drive for the tape, mounted on a shaft which can be turned forwards and backwards, thus keeping the film and tape in step. Blank tape is spliced between the speech where required, so that it matches the picture exactly. Special effects not needed at the same time as the voice can be cut into this tape, as was done in the case of the signal noise on the wire, and the rather dramatic music used while a dead snake was on its way



# A Lesson in USING COLOUR

Imaginative technique in challenging new film earns it a leading place among the new releases, but perhaps one can make too much of technique . . .

By DEREK HILL

Director Elia Kazan gives instructions over a portable microphone during the filming of the carnival sequence in *East of Eden*.

No film has ever worried me quite as much as *East of Eden*. I first saw it several months ago at a private preview, and was almost stunned by the brilliance of Elia Kazan's treatment. Here, I decided, was the boldest attempt yet to break the confines of CinemaScope. And for slickness, drive and imaginative use of colour I could not remember the film's equal.

I babbled enthusiastically about it to everyone I met. "The finest thing from America for years," I kept saying. Then *Marty* arrived, a deceptively simple production with none of the flashiness of *East of Eden*. Yet it was clearly immensely superior.

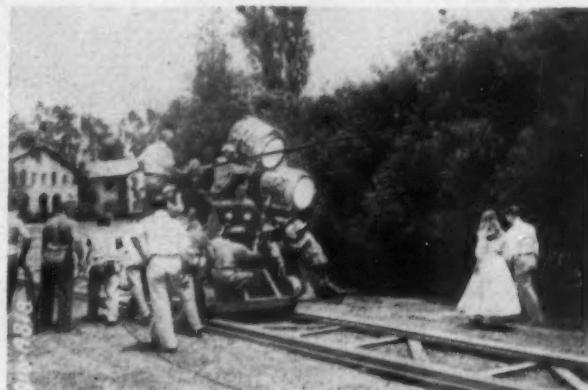
Since then, the truth of many of the adverse comments of the critics I most respect and a second visit to the film have made me ponder still further. And now I'm not at all sure that I didn't originally plunge head first into a trap which I've often warned readers to avoid — the trap of over-valuing the technique at the expense of the script.

Yet the theme is worthy enough, and Kazan's forcefulness is never as illegitimately employed as it was in the last sequences of *On the Waterfront*. The story, adapted from the last quarter of Steinbeck's novel, concerns the jealousy of Cal (James Dean) of the affec-

tion between his twin brother Aron (Richard Davalos) and Adam, his father (Raymond Massey). Meanwhile, Abra (Julie Harris) is torn between her love for Aron and the fascination of the strange, tortured Cal. Behind the changing relationships of these four characters looms the figure of the boys' mother (Jo Van Fleet) who, as only Cal knows, runs a brothel in a neighbouring town.

The attempt at Biblical allegory is merely pretentious. The forms and variations of love, the film's fundamental theme, are expressed in a series of sequences which never quite become a cohesive whole. But what sequences these are!

The camera exploits the possibilities of CinemaScope with a wealth of carefully balanced compositions and unorthodox angles. Not all of them come off. The *Third*



Tracking shot of Julie Harris and Richard Davalos: a scene in the making from *East of Eden*.

# BEFORE AND BEHIND THE CAMERAS

*Those shots of London landmarks are not always what they seem*



Studio reconstruction of Buckingham palace forecourt and (below) the scene as it appears to the camera. A slow tilt up to show the size of the crowd dissolves into a newsreel shot (also a tilt) as the limits of the studio crowd are reached. But imperfect matching robs the effect of complete success.



Trafalgar Square—or parts of it—comes alive in the studio, but for detail shots it is only necessary to build partial reconstructions, provided the scene is set in establishing shots. These production stills are from *John and Julie*, the Group 3 film for which A.C.W. readers were invited to submit 16mm. Coronation shots.

*Man*-type tilts in these proportions are more irritating than significant. Similarly, a breathtakingly accomplished shot, which tilts to and fro to follow Cal on a swing at the left of the screen and yet keeps Adam in medium shot on the right, is nothing more than a dazzling piece of exhibitionism.

Many shots emphasise the ratio's limitations and the restrictions it imposes on a director even of Kazan's calibre. But the majority of the compositions indicate new potentialities in CinemaScope, and are obviously the result of ceaseless invention on the part of Kazan and cameraman Ted McCord. Neither has used CinemaScope before, and only McCord has used colour.

The colour work is even more successful than the CinemaScope photography. A strange love scene, where Aron's complete lack of sensuousness makes him unresponsive to Abra's warm caresses, is set in an ice house, with cool blues and whites accentuating the mood. The yellows and greens of a mustard field make the first scene between Abra and Cal a fresh, lively contrast.

#### Green for Envy

This emphasis on predominating colours is never more ingenious than in the sequence in which Cal decides to tell Aron of their mother's profession. An overhanging willow appears an unearthly shade of green in the lights of the nearby house, a green suggestive of the envy underlying Cal's action. "Come with me," he says to Aron. "I want to show you something."

The scene cuts to the corridor leading to the mother's room in the brothel, a corridor previously shown in brown, varnished tones. But now, as the brothers edge their way towards the door, the corridor seems green—a green almost identical with that of the willow tree in the preceding shot. Thus the colour helps to carry the mood over the two shots.

The devastating scenes of the town's patriotic parade heralding America's entry into the 1914-18 war, the agonising sequence in which Adam refuses the money Cal has earned for him, and the dreadful departure of Aron would alone make the film worth seeing. So would the debut of James Dean, a startlingly effective young player who has broadened the scope of the Brando style of acting (they are both students at Kazan's dramatic school) to make it encompass gaiety as well as gloom. Jo Van Fleet, Julie Harris, Richard Davalos and Raymond Massey give almost flawless support.

I urge you to see *East of Eden*, even while confessing myself uncertain of its real merit. It has been called everything from a confidence trick to an example of banging the big drum, yet I'm sure you will be overwhelmed by its technique, the most accomplished and original

in years. But I cannot guarantee how confident you will feel of its true value.

*Rififi* has no pretensions to being anything more than a tough thriller, and Jules Dassin, the director, has fulfilled his purpose more fairly and squarely than Kazan. (Incidentally, it is worth noting that while *Marty* was judged to be the best film of the last Cannes Festival, *East of Eden* won the "best dramatic film" award and *Rififi* the "best direction" prize.)

*Rififi*'s only message is that crime does not pay, and in making the point its last reels must establish a new record for corpses per foot. The violence has earned the film an "X" certificate, though this has not stopped some untidy hacking by the censor.

"Rough stuff" is, apparently, the closest translation of the film's title. It tells the story of a daring jewel robbery and the gang warfare



Rehearsing a sequence for the ice house sequence in *East of Eden*. (See this page.) Kazan, on the left, gives instructions to Davalos and Julie Harris.

which follows. The thirty-minute sequence of the actual raid on the jeweller's is already established as something of a classic. There is no dialogue in the entire sequence—though it is not as silent as several reviewers have suggested. The whine of a drill, the blows of a hammer, the sound of a car in the street below are as important factors in the nerve-wracking tension as the semi-documentary step-by-step visuals.

This is Dassin's first French film. He made his name in Hollywood with such thrillers as *Brute Force*, *Naked City*, *Thieves Highway* and *Night in the City*. The preference he shows for location work in his American films is more marked than ever here. Many scenes take place in wet Paris streets among passers-by, apparently unaware of the camera's presence.

Taut, tough and assured, *Rififi* owes as much to its script and editing as to Dassin. The cutting of the final sequence—a furious drive through Paris by a dying man returning a kidnapped child to its mother—is a superlative example of rapid, almost frenzied, cutting. The



Kazan peers through his finder at Albert Dekker, Raymond Massey and James Dean.—From *East of Eden*. The shot above (from *Doctor at Sea*) suggests a tactful method of approach for amateur film units shy of love-making on the screen. Cut out the kissing! Head against shoulder will be less embarrassing for all parties.

shots themselves are straightforward enough. There are shots of traffic lights, policemen, the waiting mother and scenes of and from the car. The editor has woven them into a frantically exciting climax, and the culminating shot is brilliant.

Dassin has produced inspired performances from his comparatively little-known cast, and himself takes the part of Cesar, the master safe-breaker, under the pseudonym of Perlo Vita. Jean Servais and Robert Manuel also play particularly well.

#### Packing in the Gags

Britain's contributions this month are disappointingly feeble. The recent tendency in British comedy to increase the pace of the humour by packing as many gags as possible into every sequence is a good idea, of course; but the gags have often had little or no connection with the main thread of the film. The result at its worst was seen in *As Long as They're Happy*, which moved so rapidly it scarcely had time to finish its jokes. It failed because it was merely a long stream of irrelevant asides.

*Doctor in the House* was the first comedy to set such a pace. *Doctor at Sea* is the latest to maintain the tradition. The speed is there, Dirk Bogarde is there, James Robertson Justice is there, and Brigitte Bardot, an attractive newcomer, is there. All that is lacking is an adequate plot with relevant jokes.

#### Forced Pace

The situations are so ancient that it is not worth detailing them. By forcing the pace, practically everyone is made to seem an unbelievable eccentric, and there is a deplorable waste of star and bit-player talent. Brenda de Banzie, Michael Medwin, Joan Sims, George Coulouris, James Kenny and Martin Benson are among the sufferers. Kenneth More might have brightened things up a little, but even his presence wouldn't have brought the film up to the level of its predecessor.

*Doctor at Sea* is the first British film to be released in VistaVision. Despite the claim of VistaVision promoters, many of the Technicolor shots look alarmingly grainy, and the

dissolves seem particularly clumsy.

Remember reading in *A.C.W.* some time ago an appeal by a professional film company for 16mm. Coronation shots by amateurs for inclusion in a movie then in course of production? The company was Group 3, and the film, *John and Julie*. Very few readers submitted material, and it was possible to find only one shot—by Stuart Gore—that could be included. It shows people eating sandwiches while waiting for the procession, and it appears among a jumble of newsreel and studio shots of the celebrations.

#### The Faked and the Real

You won't have any trouble in telling the studio shots from the real thing. Their artificiality ruins the climax of this story of two children who run away from home to see the Coronation. Apart from its phony characterisations, William Fairchild's script must have looked almost foolproof; but the film is merely an aggravating shadow of what could easily have been a minor triumph. Mr. Fairchild has only himself to blame; he directed from his own screenplay.

The script gives the children too much to say, which results in the girl, Lesley Dudley, being irritatingly cute; and the boy, Colin Gibson, is inadequate. How much better it would have been to have given them both a minimum of dialogue, as in the case of Richie Andrusco in *Little Fugitive*. We amateurs should really value the silence of our family films. A little patience and contrivance can make children look natural on the screen, but the most experienced professional director often fails to make them sound convincing.

#### Showing Them the Land

Designed not only for Young Farmers' Clubs and schools but for film societies as well, the 16mm. film guide and catalogue, "Show Them the Land" (Cable Press, 7s. 6d.) comprehensively surveys over 1,000 shorts and gives a brief synopsis of each, with details of availability. Not all of the films have a direct agricultural theme (*Your Pet and How to Care For It* is one of the subjects covered), the term 'agriculture' being interpreted in its widest sense. About half of them are available on free loan, and of the others the cost of the first day's hire in no case exceeds 7s. 6d. for the complete film. An unusual—and helpful—feature is the provision of details of alternative sources of supply.

## DOUBLE RUN discusses some

# 8mm. Family Films

From Mr. K. McManus of St. Helen's, Lancs., comes *The Paper Chase*, a 75ft. Kodachrome film. Two little girls are shown unrolling a scroll of paper on which the main title is attractively lettered. After examining a map of the course with three other girls, they run off on a game of hare and hounds. There are effective shots of them scattering a trail of paper with the three hounds in hot pursuit but, after a time, these shots tend to become repetitive. It would have been more interesting had the girls been shown running towards the camera so that we could have seen their faces, instead of away from it.

One of the hounds gets tired and sits down for a rest just in front of the hare's hiding place. A mysterious hand reaches out from the undergrowth and removes the apple she has just put down beside her. This is a good idea but it is not made sufficiently obvious what is meant to be happening. Mr. McManus showed the hand emerging in a single C.S. that was so angled that I could not at first see where it came from.

### Abrupt Ending—and Why

What happens next is rather confusing, but eventually the missing apple is thrown to the mystified hounds and, to quote Mr. McManus, "the film ends rather abruptly, owing to the fact that my young son, aged six years, who had accompanied us, fell into a pond. . . . As three or four shots had still to be taken, he was forced to sit and drip on the grass until the last shot had been filmed. Such are the trials of family film making. . . ."

The idea behind this film is a very good one but the visuals were not always carefully enough planned. One advantage of working to a script is that you can read it over again and again until you are quite certain that the action will be readily followed. For example, I recently scripted a scene in which a boy had to witness an accident, wonder what to do, and then hurry off for help:

11. M.S. Scared, John does not know what to do. He steps hesitantly towards camera, then swings away from it. Then he turns again and runs past camera.

When I reconsidered this scene some weeks later, I realised that an audience would not know where he was running or why, so I rewrote it as follows:

11. M.S. Scared, John does not know what to do. He steps hesitantly towards camera, then swings away from it. Then he turns again and notices something in the distance, behind the camera.

12. L.S. What he sees: a cottage in the distance.

13. M.S. John decides what to do, and runs past camera.

Mr. Manus also sent me *Outdoor Girls*, a 100ft. Kodachrome film, again featuring his daughters. As with *The Paper Chase*, there is much in it that pleases: some fine close shots of the girls' heads against a background of blue sky; some lovely shots of woodland greenery; an excellent shot of three of the girls, in ambush, showering leaves on top of the other two down below them. They are obviously enjoying themselves hugely and have forgotten all about the camera. Elsewhere, though, they often seem rather conscious of it. Mr. McManus explains that "each film was taken during the space of an afternoon. As they ran to 70-80 shots, I found the children tired half way through the shooting. Next year I intend to spread my shooting over a few days. . . ."

I suggest that he tries to get some more spontaneous shots of his children, by filming them when they are busily engaged in some activity and obvious of his presence. Such shots might be worked into a scripted story, but of course, a family audience would enjoy them as they are.

Mr. McManus has produced some very acceptable iris-ins and -outs with a second-hand Bell and Howell iris fader which he adapted to fit his f/3.5 Cine Kodak 8.20. However, it is not desirable to iris-out one shot and then cut straight to another that does not start with an iris-in or fade.

He comments: "I have purchased a Marguet tri-film splicer which is just as good as you said it was. Editing is now a pleasure. . . ." I still like this splicer, but am finding it does not wear as well as the really expensive makes. But that may in part be because I once cleaned it with wire wool!

THE LATEST ADDITION to the 8mm. section of the I.A.C. Library is Harold Leeon's *Child's Play*, which was awarded the Novice Prize in this year's I.A.C. Competition. It runs to just over 200 feet of Kodak Super X, was filmed with a Paillard L8, and tells how three children, who have been left alone in a house, capture a burglar.

The film starts off very well. There is, for example, a lively pillow fight sequence that would add lustre to any family film, and the acting—if acting it is—is first rate. The photography, and particularly the composition of individual shots, is often very attractive; there is a fine shot of the three frightened



*Kingston and Dist. C.C. at work on their 8mm. comedy, What Will the Neighbours Say? By permission of the Law, some of the scenes will be shot in Kingston market. They will show a barrow boy falling foul of the law.*

children peering down from the top of the stairs, watching, wide-eyed, as the burglar gets to work below them. The low camera-angle, the contrasty lighting and the expressive acting create a real sense of tension.

In these early scenes there is some attempt to sketch in the characters of the three children. For instance, when the boy, in the thick of the pillow fight, thinks he hears the 'phone ring (it is the burglar checking that the house is empty), he gets up and listens—but, just at that moment, a pillow lands on his head and he forgets all about the 'phone in the excitement of the ensuing scuffle. This little incident brings the boy to life by revealing something of his personality.

With the entrance of the burglar, however, the director's attention seems to switch from the children to the plot. This is a pity, because the plot is rather obvious and the children are potentially much more interesting. It would have been better had the film finished as it began with the emphasis on the children as *individuals*. As it is, they become director's puppets, and though they enter into the chase with some enthusiasm, it is not easy for the audience to associate themselves with them or

to be very concerned about what happens to them.

Even so, there are some striking individual shots: in one, a woman's profile is seen in the foreground on the right of the screen, as she reads a newspaper, held on the left of the screen. Between her face and the paper, a man is seen creeping up towards her from the background...

Mr. Leon, who wisely wrote the story to fit his cast, comments: "I do agree that the film does become hackneyed towards the end. In mitigation, I would say that it started life as a jaunt in the garden—my first handling of a ciné camera—the family circle and my immediate friends being my sole idea of an audience..." I suggested that had he taken a tip from the family filer and been more concerned with the children and less with the plot, his film might well have lived up to its earlier promise. But although the treatment at times is rather laborious, it is worth seeing. If you get the chance of looking at it, I'd be interested to hear and pass on your reactions—especially if they differ from mine.

#### Which Lens?

A READER WHO IS CONSIDERING buying a 25mm. or 36mm. long-focus lens, wonders which "would be the most suitable for all-round purposes". Well, of course, it all depends what sort of filming he intends to do. If he is interested in nature or sports photography, or candid camera work for which he is prepared to use a tripod, I would recommend the 36mm. with its three-times magnification. On the other hand, if he is going in for *hand-held* shots of the family, the 25mm. lens would be more suitable.

If I bought a second lens for myself it would be a 36mm. one, even though it would mean using a tripod or very firm support for each shot, because it offers greater versatility. After all, it is usually simpler to use a 36mm. lens, and move back if the magnification is too great, than to use a 25mm. one and move closer if it is not sufficient—especially if, as usually happens, one does not want to attract the subject's attention.

#### THE MACKAY BOYS RAISE BANANAS

*(Continued from page 456)*

down to the shed, coiled round a bunch of bananas—a somewhat macabre joke played by the lads on the folk below.

When the tape has been completely matched to the film, it is checked by being run with the picture. Next came the task of adding the music. Suitable records were selected and timed and two recorders used for the dubbing. On the recorder for the speech tape a magnetic head and small amplifier was fitted about twelve inches before the play-back head, so that a one-and-a-half-second warning of the

start of a sentence could be heard in a single earphone. This allowed the volume of the record to be adjusted before the speech and music were dubbed on to the other recorder. The final result was heard in the monitor speaker of this recorder.

And so three years' filmic activity resulted in a simple documentary of thirty minutes' duration. It has, indeed, now become even more significant to all those concerned, for the original homestead (and the bride's new furniture) was recently totally destroyed by fire. Only the bananas and the Mackay family remain in their original setting.

# WE TRIED AN OPEN AIR SHOW

... AND IT PROVED THE BEST MEETING IN YEARS

**3rd June.** A nice evening to wind up the current season at the club. We had arranged a film programme but it was such a beautiful evening that nobody wanted to go indoors. So we scrapped the show planned, and laid on an impromptu meeting instead.

We took our chairs on to the lawn behind the hall and set up a screen in the shade under a porch. It was too bright to run films straight away, so the chairman tried the old gag of putting everyone's name into a hat and making each speak for two minutes on a cine subject drawn at random from a second hat. Fortunately my topic was "Should we use tripods?", a matter on which I hold decided views! If some of the members take my advice, we may even have a few steady holiday films this year.

Had we announced this type of programme in advance, I am sure that only a quarter of our members would have turned up because lectures have never been particularly popular with them. However, having had the evening sprung on them, everyone rose to the occasion, and even our tame "sound technician" made a few coherent comments when his turn came.

Meanwhile, another member had returned with ice creams for everyone which were more than welcome and the sun had set enough for us to start the film show as advertised. In deference to the neighbours, we ran the sound films first and ended around midnight with silent films. The final film, *Go Slow on the Brighton Line*, made a suitable break-up short for our holidays. All in all, one of the best meetings the club has had for years.

**7th June.** Chairman of a South London club invites me to his home to-night and we have a long discussion about amateur films in general and his own club in particular. An extremely keen and energetic member, he feels that something is missing in the club. When it was started they had plenty of active enthusiasts, but one by one they drifted away and now the group is run by a few ever-faithful members.

I'm sorry, but this seems to be true of many clubs to-day, particularly in the London area, and it is difficult to pin-point the reason. There is no doubt that TV drained away many members at one period when the professional cinemas and club activities of all types suffered. The local theatres tried 3-D, stereophonic sound, VistaVision and Cinemascope in an effort to woo back their audiences, and finally succeeded. Perhaps our clubs should also try

*They celebrated the completion of their film by producing this still. The film—unplaced in the Ten Best—has its faults, but certainly they've got the right idea about publicity.*

## SAYS DENYS DAVIS

*In this month's instalment of  
A MOVIE MAKERS DIARY*

the new approach? Asked for ideas, it is rather difficult to oblige immediately unless one knows the individual members. One line of thought appealed, however.

I suggested that each club evening might open with one good amateur film properly presented with full music in their club room. Afterwards there could be the usual questions—but only if somebody sufficiently knowledgeable was at hand to answer for the producer if he were not able to be present.

Then I suggested that the club should subdivide into three distinct groups: Beginners, Advanced and Technicians. The first of these is probably self-explanatory. They would be the members who have joined to learn how to make films, and would be instructed quite informally by some of the more experienced members. In his club, that would be about eight members plus an instructor who, of course, would be a different member each week.

The Advanced group would tackle the club's annual film and could do so away from the club's premises. This particular club has the use of a civic centre with plenty of small rooms available on their meeting night, so the



Advanced members could retire to plan their next filming session or go on location that night.

### Too Gadget-Minded

Finally, the Technicians! This group would be devoted to those members who are too gadget-minded, who are for ever arguing the pros and cons of this or that particular film gauge, who swap their equipment constantly and who *never make films*. I'm afraid we've all got them in our clubs; those back-room boffins who never quite get their gear finished, who switch to a new lens just before a day's filming, or who plug in a soldering iron minutes before the show is due to commence. They are usually such charming people, so well meaning and so anxious to help, that it is sometimes difficult to know how to tell them to take a running jump at themselves.

But, if one is running a club, they are a menace because you know they will never finish a film or start a meeting on time. They are, of course, quite happy about all this because the film is never so interesting to them as pulling the projector to pieces; but they do tend to forget that other members go by results in the long run.

As we talked to-night, I had one amateur sound technician in mind. It must be nearly five years now since D— was telling me about his latest tape synchronising system and I taunted him with the joke that he would never ever make a film! When we went to Bedford recently, his latest film was advertised for the Saturday morning viewing session. I must admit that this gave me a few anxious moments, but all was well and, as anticipated, it was announced from the stage that the film had just not been sent.

### The Germ of an Idea

D— has a place in the amateur movement, and he has as much right as anyone else to join a club. Good luck to all these pseudo technicians, I say, and let them congregate in the last room on the left, while the Beginners and the Advanced members get on with making films and showing films.

The chairman of this club, thinking perhaps we had a germ of an idea in all this, is going to sound out all the members to see if an internal reorganisation would be welcomed. During the summer he will call on each of his members in turn for a chat about the club and then try to work out a winter syllabus to meet their wishes. Whether or not your club is due for a drastic overhaul, this is an idea that many club chairmen might copy with advantage.

**12th July.** The back seat of my old car used to lift out so that transporting my screen was not a very difficult business. But my California is not nearly so accommodating in this respect, so I have made up four metal rods to support the screen above, and just clear of,



Ken Clarke, of the Grasshopper Group, prepares for line tests for the colour s.o.f. cartoon, *Battle of Wangapore*, on John Daborn's home-made animation table.

the roof. Each rod is flattened at both ends, one being slotted to fit over the bumper bars back or front while each of the top ends have one half of a rising butt hinge bolted to them. The female halves of the butt hinges are screwed on to the screen carrying box, where they remain permanently and do not take up any room.

It is, of course, a two-handed job to lift up the screen and fix its four supports in position but, once up, it is quite firm. A nylon (ex-parachute) rope is used to steady it fore and aft, otherwise the heavy screen might proceed on its journey if the car came to a sudden halt.

**14th July** Hear an extraordinary story to-night from a chap who has recently bought a new 16mm. projector. It was an excellent machine—except that he found the 9.5mm. claw rather trying. Apparently the factory turned somersaults when they heard about this dual-gauge machine of doubtful parentage. However, did everything possible to get a replacement machine to the purchaser, and not only delivered the new projector over the week-end, but later sent him some rolls of film to compensate for the damage to his personal films.

**17th July.** Throwaway line by a member of the Edinburgh C.S., recalled today. He had said: "Photo quality can be better in amateur films because the filer has no deadline to

beat and no finance is involved". He may be right, but I have just seen a most dismal holiday film taken on the south coast. It was not entirely my friend's fault because it rained every day, but I think he was rather stupid to make a film *whatever the cost*.

**21st July.** Probably one of the most photographed men in London is the commissionaire—or link man, to give him his correct title—on duty outside the hotel opposite my business. During the tourist season never a day goes by but some visitor films or snaps the members of his party standing beside him. They love to have visual proof that they have stayed in one of the most expensive and more regal hotels in Europe, and so take quite a time to get their shots right. Of course, the link man obliges for it is a good dollar-earning proposition.

The only snag is that exposure meters are flourished on the sunny side of the street, while the picturesque family group is in deep shade under the hotel canopy. And I'll bet not one filer in fifty remembers to open up to allow for this!

**24th July.** Brian proves that compressed shaving soap foam makes ideal whipped cream for party films. A few jellies and a canister of soap and the effect is complete. Of course, there's trouble when the little darlings try to eat the trifles!

But he's not the only one with troubles. Thea had made a phony birthday cake for our latest film by placing a cardboard cover over an empty tin. She iced the cardboard and

stuck a fancy frill around the tin. Charles stuck in a few candles when, suddenly, a gaping hole appeared and down went a couple of candles! Hastily I added a tasteful iced rose to hide the hole. But we still have troubles, Geoff having to recast the part for a kid two years younger. Isn't film making a wearisome hobby?

**29th July.** Sweltering weather and I'm stuck indoors making films—commercially! Friend in Bombay has sent me eleven films (made in the studios there) the re-recording of which I am to handle over here. First job is to re-write the commentaries. Word-for-word English translations have been provided but I soon learnt that these will be quite insufficient and have had to send him over fifty requests for information to cover points which, taken for granted by Indian audiences, are not clear to us and must be bridged by the commentary.

Meanwhile I am able to complete commentaries for three of the films which are for the most part travelogues of places I have visited. The photographic quality is superb and I long to develop a satirical commentary, but this would be beyond my terms of reference! The recording session is booked for only three weeks hence, when we hope to tackle at least half the films and possibly all eleven if my urgent request for additional information has been met in time. We shall record the commentary right through without breaks and then split the sentences up to match the images later, using a 35mm. Movieola and sound editor for the job.

HARRY WALDEN'S

## Gadget Corner

Viewfinders on cameras are sometimes marked with alternative guide lines for use with lenses of longer focus. This can be very useful, but the resulting view is very small, the boundary lines of the picture are not very clear and, when shooting, it is easy to forget the lines to which one should be working.

The most satisfactory working arrangement is to replace the finder's front reducing lens by one of lower power. This shows the correct picture and gives a large image. Alternatively the same result can be had by fitting in front of the viewfinder a supplementary magnifying lens of suitable power. The view is, however, then seen out of focus and the eyepiece must be replaced by a matched lens. The simplest method, if not the best working

arrangement, is to fit a mask over the front lens of the finder.

When working with a wide angle lens, however, masking is of no use at all. The viewfinder must show a bigger field, and there is no alternative to a new lens, or supplementary reducing lens, giving a greater reducing power. Fortunately, the eyepiece does not need to be changed.

Fitting a mask to the front of the viewfinder is simple in principle but tricky in practice, because the dimensions are very small and work must be accurate. Tweezers are essential.

The viewfinder of the Dekko 9.5mm. camera is for use with a lens of 2cms. focus. When I substituted a 1in. lens, I blocked out the margins of the

finder lens with black oil paint, using a fine sable brush. I knew the finder to be correct for a 2cms. lens so, for the 1in. (2.54cm.) lens, the width and height of the finder had to be reduced in the ratio 2.54:2, i.e., roughly one-fifth, or one-tenth from each side. Painting in this way is ticklish. If I were doing the job now I should use narrow strips of paper stuck with glue.

When I wanted to adapt the viewfinder of the Filmo 70, 16mm. camera for use with a 4in. lens, I first unsuccessfully tried out some supplementary lenses. I found, however, that the correct viewing angle was, in fact, very little smaller than the view through the tube after the lenses had been removed. So I substituted a peep hole at the back and a rectangular mask in front.

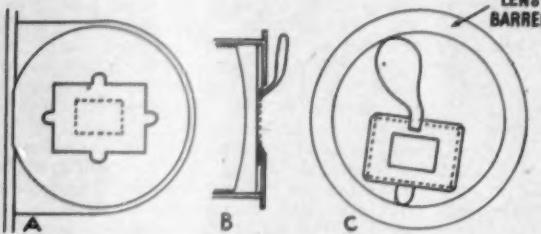
I first made two stout wire rings of a size such that each would just spring into an end of the viewfinder tube. I then made two discs of moderately stout cardboard of diameter equal to the outside of the tube of the finder. In the centre of one I made a spy hole with a paper punch, i.e., about 3mm. wide, and in the other cut, centrally, a rectangle in

four and again marked on the wall with a strip of paper. The mask for the 4in. lens was then fitted to the finder and the rectangle masked off so that the paper strips on the wall appeared at the edges of view. The mask for height was found similarly. Inspection of the disc from the inside was sufficient to enable one to judge whether the rectangle

with the outer dimension about half a millimetre oversize. With small pliers, I bent up the edges at about 45°, the bent-up edges being about 1mm. wide. The new mask could not slide between the old mask and the glass and, by altering the tilt of different edges, I could make it fit the old mask exactly with the aperture perfectly central.

It fitted so well that it could be pressed on and stay in position. To fix it firmly, however, I soldered on to the back a short tag of the same metal, extending from the bottom (Fig. C). This tag slips down between the glass and old mask (Fig. B). For ease of handling I also soldered a small tab of the same metal on to the front near the top.

By one of those lucky flukes I found that this mask can be sprung gently inside the mount of the camera lens to which it belongs (Fig. C), where it can be stored quite safely and be ready for use with the lens.



the cine aspect ratio of 4:3. Fine pencil lines were previously marked on the card with compass and ruler as cutting guides.

A wire ring was then fitted into each end so that the edge extended slightly beyond the end of the tube. A thin line of Seccotine was applied to the protruding rim of wire, and the discs laid on the rings. As the discs and tube were of the same diameter, there was no difficulty in centring. The next day, when the glue had set, I had two discs with rings attached which could be slipped into the ends of the tube when required. A slight arc had to be shaved off each disc to set against the flat of the side of the camera.

#### Oversize

The rectangular mask in the front disc had been deliberately cut oversize so that I could mask it down accurately when the fitting had been made. Masking down was done with pieces of black passe partout binding. The correct view was found by pointing the camera at a wall, noting the width seen for the normal 1in. lens and marking the outer limits of view with paper strips fastened to the wall with adhesive tape.

This width was divided by

had been placed correctly in the centre of the wire ring. But though this gave me a view of good size there was the disadvantage that, on changing the lens, I had also to change both front and back elements of the viewfinder.

For the 2in. lens, a mask over the front of the normal viewfinder would give rather a small picture, but I decided it would be large enough, though requiring to be accurately made. When cutting off the top disc of a hermetically sealed tin of tobacco, it occurred to me that the thin and soft tin could probably be cut accurately with a sharp knife and short steel straight edge. I found I could do this and, without a very clear idea how the mask could be fixed in place, marked out a trial mask with the point of a knife.

#### A Better Fit

This consisted of a rectangle the same size as the aperture in the camera viewfinder (14 x 10.5mm.) for the 1in. lens inside which there was cut out a half size rectangle, i.e., 7 x 5.2mm. as a mask for the 2in. lens. I tried this out (Fig. A) but it was a sloppy fit and, moreover, slid itself down between the existing metal mask and finder lens.

I therefore cut a fresh mask

#### NEW COLOUR FILM

(Continued from page 453)

perfected Eastman Colour consists of a colour negative and colour print film. One cannot, therefore, project the film exposed in the camera, as is done with Kodachrome, but must have a print made.

Eastman Colour Negative is a tripack material with its three emulsion layers arranged as shown in the diagram. It incorporates a yellow filter layer, as does Kodachrome, but it differs from that reversal material in that its colour forming couplers are present in each emulsion layer. Thus a single stage of colour development suffices, against the three colour-forming stages required by Kodachrome.

As it is a negative material, light areas in the subject are rendered dark in the film, and because of this, the primary colours appearing in the original subject are recorded as complementary colours. A blue sky will appear yellow, and a green lawn will be

reproduced as magenta. A glance at Fig. 1 (illustrating the processing stages) should make this clear.

Now we come to the really important difference between this material and others such as Kodachrome—a difference which places Eastman Colour Negative technically in advance of the rest at the present time. Unlike them, it incorporates a device which automatically forms masks for both the cyan and magenta dye images. This is achieved by the use of coloured dye couplers for these two layers.

#### Degraded Colours

We have already seen that magenta dye absorbs some blue light, which it should transmit, and that the cyan dye absorbs a certain amount of both blue and green light, instead of freely passing these colours. As a result, the colours in an unmasked duplicate become degraded. If we could arrange for the amounts of these unwanted absorptions to remain constant, irrespective of the dye image density, then the resulting colour cast of the film could readily be corrected by adjusting the filters used in printing.

In the new Eastman film, coloured dye couplers used in the formation of the magenta and cyan dye images achieve just this effect, in the following way. The magenta dye coupler is coloured yellow, so tends to absorb blue light, as does the actual magenta dye. As the dye image is formed,

so the coupler is used up; in other words, the denser the magenta dye image, the less coloured coupler remains. In this way, the total blue absorption affecting the magenta image remains a constant, and is easily allowed for in printing.

For the same reason, the dye coupler used in forming the cyan layer is reddish-orange, and thus tends to absorb both blue and green. Again, the total blue and green absorptions affecting the cyan image become constant, irrespective of image density, and can therefore be compensated for during printing. These two residual couplers, which give rise to a positive image superimposed on the negative dye image, cause the processed film to appear very orange overall, and it is not possible to assess the results until a colour print has been made.

#### Better Definition

Eastman Colour Print film, on which prints are made from the negative, is a tripack material in which the emulsion layers occupy different positions from those in the negative. The magenta dye layer is on top, followed by the cyan; next comes a blue filter layer, and the yellow dye image nearest the celluloid base (Fig. 2).

The alteration in the layer positions in the print film makes for improved image definition. The sharpness of a coloured image is influenced

most by the magenta dye, and next the cyan. The magenta image being at the top, the spread of image in printing is minimised.

The print film contains dye couplers in all three layers, and thus requires only a single stage of colour development; these couplers are colourless, unlike those in the cyan and magenta layers of the negative stock. They do not introduce any further masking effects, and a moment's reflection will show that it would be impossible to use couplers in the print film which left any residual colour other than the actual dye image, since the projection quality would thereby suffer.

#### No More Scratches

In this necessarily brief description of the latest Eastman colour process, much has been left out. I just wanted to give 16mm. users a glimpse of the type of material that should be available in the not very distant future. Using such material, they will obtain far more accurate colour reproduction than is now possible and, since they will be working from a negative, damage to their original by projector scratch will become a thing of the past. Further, they will be able to obtain more than one copy, if they wish, with no duplicating losses in quality. We have certainly progressed during the post-war years in the quest for perfect colour, and this latest achievement is one well worth waiting for.

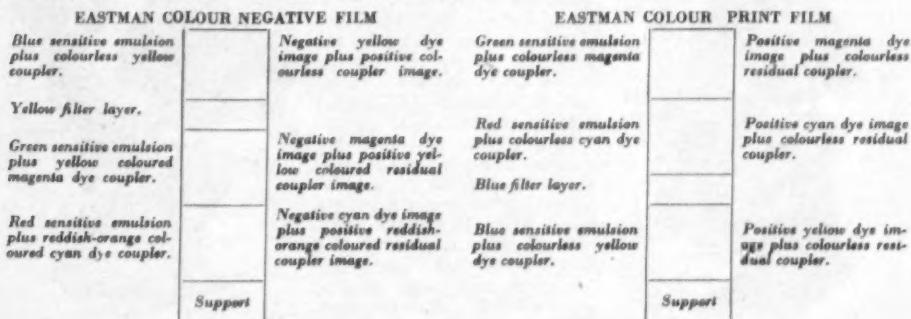
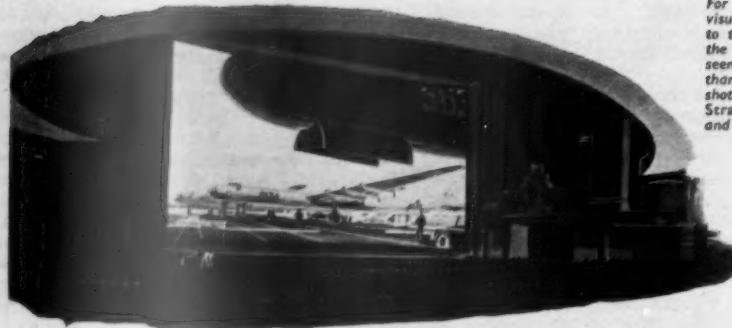


Fig. 2.  
Arrangement of the three emulsion layers before processing, and dye image arrangement in these layers following processing.



For once the artist's visualisation is very close to the real thing, though the curve of the screen seems more noticeable than shown here. The shot on the screen is from Strategic Air Command, and the cinema is the Plaza.

## The VistaVision Mystery

Just about a year ago, our professional film correspondent, Derek Hill, described the impressive trade and Press demonstration of VistaVision at London's Plaza cinema, since when Paramount have caused considerable confusion by presenting their VistaVision productions, such as *White Christmas*, *Run for Cover* and *The Far Horizons*, on the same wide screen that the Plaza uses for newsreels and shorts shot with ordinary cameras.

This has certainly meant an improvement in picture quality; but the result has still been disappointing to those who read the glowing tributes of the critics after the demonstra-

tion. Why weren't the films shown on the 45ft. x 24ft. screen which inspired such praise? Paramount had insisted that the films could be projected on standard equipment, and that the only expense in which an exhibitor need be involved was a large and preferably seamless metalised screen. This, everyone knew, had already been seen in the Plaza—but only once!

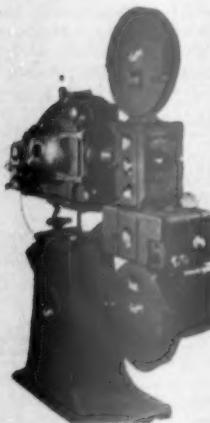
But now *Strategic Air Command* has arrived—on a 45ft. x 24ft. screen. It's not the demonstration screen, though. That leant backwards, and was quite flat. This one is slightly curved; and masking accentuates the curve and helps to achieve a certain stereoscopic effect.

The top of the screen is masked from the centre to points 14 inches below the top at the sides. Similarly the bottom is masked to 8 inches above the lower edge. Paramount believe that the effect of depth is also helped by the sharpness of the image, the lack of grain, and the elimination of sheen by the mirror effect of the metalised screen.

However, the real difference between this new presentation of VistaVision and the original demonstration is in the projection. Here Paramount seem to have done something of a back somersault, for new projectors have been installed at the Plaza, projectors quite different from anything seen before.

A.C.W. published pictures and diagrams of the VistaVision cameras, showing how 35mm. standard negative runs horizontally through the cameras to produce frames two-and-a-half times the usual size. Paramount then explained that the image is optically reduced to standard size, thus reducing grain, and projected in the ordinary way on the largest possible screen of ratio 1.33:1, 1.66:1, 1.85:1 or 2:1. But now, although the photographic process is the same, the film is being projected horizontally as well.

The superlative aerial photography of *Strategic Air Command* looked magnificent at the Plaza; but it looked

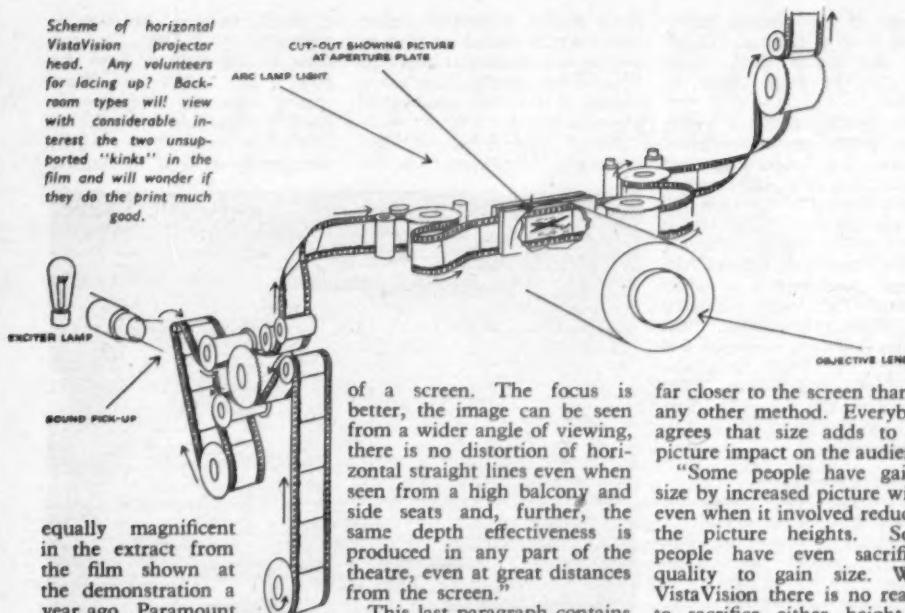


Standard projector.



Horizontal VistaVision projector.

Scheme of horizontal VistaVision projector head. Any volunteers for lacing up? Back-room types will view with considerable interest the two unsupported "kinks" in the film and will wonder if they do the print much good.



equally magnificent in the extract from the film shown at the demonstration a year ago. Paramount assure us that that was mere vertical projection. Dare we suggest that, curvature apart, we couldn't tell the difference? (In any case, if the optical reduction of the double-sized negative gives grain reduction, what happens when the double-sized print is projected?)

By showing the previous VistaVision films on the Plaza's ordinary wide screen, Paramount must have led thousands to imagine that VistaVision meant nothing but better photographic quality. Why? The mystery remains unanswered.

But Paramount have plenty to say about the advantages of VistaVision — now alarmingly described as "double-frame life-like VistaVision on the curvilinear screen." They claim that "the most important advantage is image size, which was first established by computation and then photographically tested. . . If the picture image on the film is smaller than that now used, we lose general sharpness; if larger, we lose in depth of focus."

On the masking: "tests indicate that the illusion of curvature used in VistaVision is better than a real curvature

of a screen. The focus is better, the image can be seen from a wider angle of viewing, there is no distortion of horizontal straight lines even when seen from a high balcony and side seats and, further, the same depth effectiveness is produced in any part of the theatre, even at great distances from the screen."

This last paragraph contains several obvious—and justifiable—swipes at the disadvantages of Cinerama, besides some interesting hints to experimentally-minded amateur projectionists. Actually the new Plaza screen is not unlike a comparatively small Cinerama screen, without the two irritating join lines, and with far better picture quality.

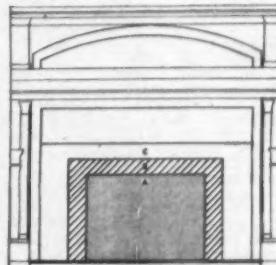
Paramount also manage to conjure up a pleasant picture of their executives throwing up their hands in horror at the practices of the promoters of rival techniques: "another advantage . . . is that this sharp picture can be viewed with ease and comfort from seats

far closer to the screen than by any other method. Everybody agrees that size adds to the picture impact on the audience.

"Some people have gained size by increased picture width even when it involved reducing the picture heights. Some people have even sacrificed quality to gain size. With VistaVision there is no reason to sacrifice either height or quality." (Just for the record, VistaVision cameramen are still expected to compose every shot to look satisfactory in any ratio from 1.33:1 to 2:1.)

Paramount hope to instal the double-frame projectors in large cinemas all over the country. They recommend them for use with all screens over 50 feet in width, but add that "this large area of print is not necessary for smaller screens." Why, then, have they installed horizontal-running projectors for the 45ft. screen at the Plaza, their West End showcase; and why didn't they use ordinary projectors for the same screen before? But this is where we came in!

The 1.85:1 ratio is particularly recommended, and for double-frame projection "the theatre must have, or instal, a seamless metalised screen with a light gain of about 2:1. 3:1 is too high and 1:1 too low. . . The screen shall have a curvature with a radius equal to the projection throw or 1.2 times the projection throw. In cases of theatres using a projection angle of over 15 degrees, the screen frame should be capable of tilting backwards at the top. The



A. Former, conventional screen. B. Old wide screen, still used for newsreels and shorts shot in the 4:3 ratio. C. New VistaVision screen in the Plaza.

amount of tilt should never exceed 5 or 6 degrees. In all cases the screen shall be as close to the stage floor as possible."

The optical tracks of VistaVision prints are in the usual position, but recording and reproduction is at 180 feet per minute instead of the usual 90 feet per minute. The sound sync. is 18 frames (double frames, that is) behind the picture. And here's a handy formula for any would-be VistaVision projectionist: "the lens focal length in inches will be equal to 1.418 times the projection throw in feet, divided by the desired picture width in feet as measured at the screen."

#### Dressed to Kill

Let's step back from the technicalities of the system for a moment and look at some results. *VistaVision Visits Mexico*, shown in the same programme as *Strategic Air Command*, is a Fitzpatrick travelogue dressed to kill. It shows off some splendid camerawork, and suggests, like Cinerama, that a curved screen gives the best stereoscopic effect when there is water in the foreground. Strong vertical lines, such as walls and towers, seem to help, too.

The best aerial shots of the feature show a B.36 bomber high above clouds of almost incredible colour and beauty, and there is one shot which would be something of a miracle on any screen. The camera travels close alongside a B.36 right along the runway and high into the air—in one continuous shot. The position of the camera proves that it could not have been attached to the aircraft and operated automatically. In any case, the angle slowly alters during the shot.

#### Sensational

The answer must be that it was taken from another plane tearing alongside the giant bomber down the runway and flying practically under its wing into the air. The pilot for the aerial shots in *Strategic Air Command*, who also flew the plane that took the Cine-

rama flying sequences, must have literally risked his neck in getting this particular shot. In VistaVision, on the Plaza's new screen, it was nothing short of sensational.

Apart from its "loose" compositions, VistaVision is the

as if the moronic practice of screening 4x3 films in the wide screen ratio is here for good. The latest and most absurd example is the wide screen projection of a hair cream advertisement which completely cuts off the reason



*This is the sort of scene (from Strategic Air Command) that makes wide screen worth while. The VistaVision frame (which, of course, this still is not) demands the spectacular subject.*

most acceptable of the large screen systems we have yet seen in this country. Yes, there are still more to come. Todd-AO is on the way, a new and improved Cinerama film is coming, and Circarama, a system involving eleven screens and eleven projectors completely surrounding the audience, is about to be premiered in America.

Unfortunately, it still looks

for it all—the actor's hair.

Rank has announced that all his studios and cinemas—which means all Odeons and Gaumonts—will be equipped with VistaVision. De Mille's production of *The Ten Commandments*, a mammoth affair even for him, is being shot with VistaVision cameras. Yes, this system seems to be faring pretty well in the battle of the big screens.

## This Era of Automation

Almost every newspaper you picked up after the British Instrument Industries Exhibition at Earls Court proclaimed the arrival of the robot age in which machines carry out delicate work more quickly and accurately than men, machines almost capable of thinking. And for the cine man was the surprise of finding familiar items of equipment incorporated in these robots.

For example, the B.T.L. Analimatic uses a tape recorder to help in the analysis of chemical samples. This two-part machine is supplied with liquid chemicals from containers, and each liquid, or combination of liquids, is analysed automatically by the machine. The only problem is to arrange for the various mixtures to be fed into the analysing chamber without using up the time of a human operator

—and that is where the tape recorder comes in, operating in a manner reminiscent of Clive Taylor's Uni-selector stereophonic sound (A.C.W. June). The tape recorder output is fed into a telephone Uni-selector and according to the pulses pre-recorded on the tape, it "dials" the next chemical, or combination of chemicals, to be put into the analysing equipment.

The simple photo electric cell as used in the p.e.c. exposure meter turned up in various guises—in the Evans Electroselenium Flame Photometer, for instance. This measures the quantities of sodium and potassium in blood serum, soil samples and metals. Another version counts the number of cells in a sample of blood. And it was presented in yet another form—as an instrument for measuring the whiteness of teeth!

## The 9.5mm. REEL

Going to the Farnborough Air Display this year? Here are some hints born of personal experience over the past six years.

Make sure you have enough film! You can use an awful lot if you don't plan your shots—and it's not too easy to plan on paper. Opportunities of taking scenes you haven't prepared for invariably arise. Don't forget "atmosphere" shots. After you have filmed a few high-speed planes whizzing past, turn your back on the next one, film the crowd instead as it roars over them, and cut these scenes into the sequence.

Shots of the crowds going through the turnstiles, and, finally, wending their way home, can be used for main title and end title backgrounds. Look out for opportunities of shooting the picnic parties and various similar activities. Ice cream and refreshment stalls are gold mines for "candid" shots. The static show and indoor exhibition should also be featured. The latter is generally well enough lit to enable you to film at f/2.5 with VF film.

As for the planes, exposure will vary considerably with the weather. For a silhouette against a "pictorial" sky (assuming there is adequate cloud), expose for the sky—about f/16 with SS Pan and bright sunlight. If you want more detail in the planes, use a medium yellow-green or amber filter and shoot at f/5.6. If you have no filter, expose at f/8. The sky will appear rather washed out, but the extra detail in the planes should at least partly

compensate. Of course, if there are no clouds, or the sky is dull and grey, no amount of filtering will do any good. But interesting shots can still be taken, especially if you concentrate on fast-action runs.

To follow a jet plane at speed, keep *both* eyes open. You can spot the plane much more easily and pan more accurately if you do. When panning, try to keep just slightly ahead of the plane, and practise swivelling the camera rapidly through 180°.

Don't take too many shots of similar subjects or you will find them difficult to identify, even if you keep notes of each. Not only that, but an endless succession of planes zipping to and fro will only bore your audience. Finally, make sure you wind the camera after each shot. Nothing is more exasperating than to find the camera running down right in the middle of an interesting display. And check footage after every five or six shots. For the charger to run out in the middle of a shot is no less infuriating. (See also "Filming Flying" on page 439).

### THOSE GLASS FILTERS

Reader Marten-Smith takes me to task for advocating glass filters mounted behind the camera lens (see May 9.5mm. Reel). But I stick to my guns, despite calculations which say it can't be done! Thin glass filters may not be easy to get, but they are available. I have used one, mounted behind the lens, on several occasions, with no noticeable out-of-focus effects. Of dyed glass, 1mm. thick, I prefer using it behind the lens as it is fragile and much more likely to be damaged if mounted in front.

I fully agree, however, that the thick cemented glass filters will throw the image out of focus if mounted in this position. That is why I stressed that thin ones should be used. In any case, most cameras have insufficient room for any but the thinnest filter behind the lens, so that thick filters would be impossible to mount and the problem does not, therefore, arise.

### RADIO PLAYS ON TAPE

I have just received Newsletter No. 1 from the Thalia Film Unit of Nairobi, Kenya. This East African club was started six months ago by a keen bunch of nine-fivers from the Kenya Regiment Camera Club. They have already



Members of Cannock Chase C.G.—discuss equipment over the tea-cups—*as pleasant a way as any of conducting a get-together. Here they are seen examining a Mk. II Son.*

produced one film on their experiences with the Mau Mau and are currently engaged on another, a science-fiction fantasy for which they plan synchronised sound.

Several members possess tape recorders and they have started a scheme which is completely new to me and which may interest other clubs in this country: the production of "radio plays" on tape, from original scripts by members. These they hope to exchange with clubs in other parts of the world—and they hope, too, that they may be able to interest the local radio stations in broadcasting one or two.

Not much to do with film making, you say? But this is the first really constructive scheme I have come across for the scripting of sound other than as an accompaniment to silent films. If successful "radio plays" can be produced this way, it should make the task of producing properly integrated sound films very much easier. Too many amateurs still regard the picture as the most important item, with sound added to "modernise" it, whereas in a properly constructed sound film, both sound and picture are equally significant; the one should not take preference over the other.

Another overseas club, the Wanganui A.C.S. of New Zealand, also has bright ideas which some clubs might like to adopt. Every month an "Odd Shots" competition is held—for one shot only, a different subject each month. Sometimes they are required to take a trick shot; at others a scoop shot or "Guess What?" or ultra close-up. Another unusual competition is one for home-processed films. As a result of the stimulus it provides, many members now process their own films, with benefit to their exposures.

#### NEW 9.5mm. SERVICES

Ever since 9.5mm. Bantam Packs were issued by Associated British Pathé, Pathescope Ltd. have been receiving orders and enquiries for them. Now Pathescope have ended the confusion by taking over their distribution, and all have been renumbered for the Pathescope catalogue. Pathescope also announce a 16mm. to 9.5mm. reduction service. No details of cost have yet been given, but I imagine it will be comparable with that for 9.5mm. reversal duplicates.

Incidentally, some readers have complained that they have been charged the full amount for 30 feet even when they have sent less for duplication, and point out that Pathescope do not state that the charge for 30 feet is a minimum charge. But they do state the price *per 30 feet*, which surely indicates that the units of charge are based on that length; no mention is made of pro rata charges for odd lengths. So I do not think that anybody has a legitimate grouse. After all, it takes just as much time to handle 10 feet as it does 30 feet. The cost of the materials is not the most important factor.

## Odd Shots

By GEORGE H. SEWELL, F.R.P.S.

**Holiday Memories** I have returned from a fortnight's tour of the North with my head buzzing with a thousand and one impressions of the many intimate, human and moving things that one so rarely sees in amateur holiday and travel pictures. I remember a gang of men working with pick and shovel in a remote place to bring electricity to an inn near a historic church; a reverent party coming from a Sunday service and an equally reverent one going to visit Wordsworth's grave; a man plying the ancient craft of dry-walling and men piling up sandbags to stave off seasonal floods.

I remember the widely different appearance and habits of cattle of distinctive breeds; the movement of a steamer on Derwentwater; a modern tractor with a highly complex Dutch agricultural machine moving between lush hedges in Wensleydale, and great horses ponderously moving across a skyline in Yorkshire. I see a kilted Scot beside one of the Lakes roving in quiet contemplation among the trees; a woman fly-fishing in the rock-strewn bed of a stream, and a jubilant fellow taking a great salmon to show his cronies in a pub parlour. And in the back yard of another pub, a 100-foot high fall of water from a rock face to the pool beneath, seen in the quiet rays of the westerning sun.

#### Pictorial Parallel

I remember local children in flushed enjoyment of their play in the fields and old biddies bargaining in market places; the antics of a tribe of children climbing like goats over the venerable remains of Rievaulx Abbey, and the strenuous climbing of an ant over grass stems and stones as it carried a breadcrumb larger than itself to a distant nest.

The skilled use of a motor mower by the custodian of Finchale Abbey ruins is paralleled by the deft artistry of a gardener at Helmsley Castle using a hand-hoe to trim the steep sides of a grassy bank, pausing awhile lovingly to sharpen the razor-edged blade. I remember three dogs in a garden giving us a joyous welcome and a Dale shepherd, high up the sides of a pike on horseback, controlling the wide sweeps made by his sheep dogs as they gathered in the flock.

I see a tiny child standing beside a piece of

the Roman wall, listening gravely as he is told about its history, and a London bus-driver discussing with the zeal of an antiquarian an ancient cistern in the Roman Camp at Corstopitum. I see, too, the old rope-walk still in use at Hawes, while nearby farmworkers leave for home, after the day's work, on motor bicycles or "pippers". And in the Dales there were those wonderful moments when, our car cresting a hill, we saw the distant valleys coming to meet us between a frame of giant trees—a justification, if ever there was one, for using a cine camera in a moving car.

And as I recall these things I wonder why so many amateur holiday films have so very high a proportion of long shots of landscapes and of buildings and are bare of the trivial, the touches of naturalism, movement and humanity that can breathe the spirit of life in a picture and, at every showing, trigger off so many delightful memories.

**Sundry Standards** The standardisation boys have been at it again, and although some of the standards issued refer to 35mm., they will inevitably in due course affect what is available in library form for narrow gauge users. The International Standards Organisation meeting at Stockholm have adopted the following 35mm. standards: (a) standard picture aspect ratio to be 1.8:1, with tolerances permitting other similar ratios to be used at will; and (b) all prints to carry two magnetic sound tracks and one optical track. It is expected that it will take ten years for these recommendations to be universally adopted.

The Technical Committee of the B.F.P.A., under the chairmanship of Mr. Baynham Honri, working in conjunction with the B.S.I., have suggested, in connection with new and varied screen sizes, that camera lenses should be classified by their acceptance angles instead of by their focal lengths. Considerable problems would have to be solved before such a system could be introduced, but something of a precedent exists in that all lenses have similar aperture identifications, whatever their focal lengths.

#### 16mm. Magnetic Stripe

In a draft standard for 16mm. magnetic stripe, the thickness of the stripe is given as .0008in. For single-row perforated 16mm. film intended for projection at 24 f.p.s. (35 feet per minute) and for television at 50 cycles per second at 25 f.p.s. (37.5 feet per minute), it is proposed to use a stripe .995in. wide with a balance stripe 0.029in. wide outside the perforations on the other side of the film. For 16mm. film intended to be projected at 16 f.p.s. on double-row perforated stock, two tracks, each 0.029in. wide would be used, the tracks outside the line of perforations on opposite sides of the film.



If the scene contains a dominant expanse of placid water use a tripod! But you can get away with a hand-held shot if you don't show the horizon. (A scene in the making from a Tom Towers production.)

**Go-Getting** Perhaps I may be permitted to mention a small incident in connection with my recently published book on amateur movie making. Shortly after copies reached America I received an air letter from a firm called Zoomar, of Glen Cove, Long Island, saying that they had read my book, were amazed that I had not mentioned their Zoomar Varifocal lens, were sending me complete descriptive literature under separate cover and would be glad if I would ask them for any additional information I might want. There is no doubt that some folks know how to go out after business!

**Script Timing** At a recent amateur film conference I asked what would be the approximate screen time of a script which seemed to be meeting with general favour. Nobody knew, neither the author, nor the would-be director who had studied the script, nor anyone else. Yet it is almost a *sine qua non* among professionals, particularly in the documentary field, for the proposed screen time to be known within a minute or so right from the beginning, because it is regarded as one of the important components of the picture. It is, in effect, the frame that will help to define the picture limits and therefore the manner in which it is portrayed.

Not only that, the script is timed, scene for scene, before shooting begins. Either the director or one of his staff goes through the script, miming the actions and, when there is dialogue, mouthing the speech, and then setting down the time for each scene in seconds and fractions of seconds. This is more necessary for sound than for silent films, but even for the latter it is useful as it may help one to discover at an early stage any lack of balance there may be. Pre-timing also enables the team to know how many minutes of screen time they have got in the can each shooting day.



## Script Writer's Corner

By ARGUS

A reader has queried (in the usual friendly manner) my advocacy of film records of the changing face of our towns, on the ground that movement is the first essential of a film. Such a subject, he thinks, is better left to the still photographer.

Now I never move from the position that a script should be prepared for any film I may suggest. It may be written (and usually is) before a single shot is taken. It may be compiled to make use of shots which are already in the library. But it is prepared, and at no time do we forget that "moving pictures must move."

I hope my friend is not under the impression that I suggest a series of shots taken mechanically and joined together without further thought. No, there must be a script, and a satisfactory script calls for a definite theme and adequate continuity.

Some years ago I saw a professional film which included shots of old prints. (You can hardly have anything more static than that, can you?) They were so fitted in that, so far as I know, no one talked of the lack of movement. Movement is created in many ways, but the fundamental movement is that which is created by cutting.

My friend's objection would, I think, have been better founded had he pointed out that, put

together purely as a record, the film would have only a local appeal. Local appeal is valuable to the amateur, but if, as I suggested, a story is woven round the record, then we get the wider interest as well.

HOW MANY SOCIETIES took shots of last winter's snowstorms or the later floods? How many took shots of the effect of the railway strike? It is scorning the gifts of the Gods to miss opportunities to secure such shots for one's library. I know it seems like putting the cart before the horse to shoot such material and then build a story round it, but, after all, we are not in a position to spend money like professionals to obtain shots just when we want them. And even professionals are not above using shots from newsreels or other films.

I notice that Tom Power Films commented in a recent issue that it was rare for a club to undertake its major production during the winter. There is no reason why this should be so. Surely they can produce something based on winter conditions? A good film with winter exteriors would stand out rather startlingly from a batch of summer films.



Yes, were it not for the fact that the microphone boom gives the game away—and yet amateurs have made use of them—you might well think that the shots on these pages are scenes from an amateur film. Part of the success of *Rififi*, the French professional film from which they are taken (report on page 459) lies in the realism obtained through shooting in real locations as opposed to the studio reconstruction. And that's just what the amateur has to do. And having to make do with what is available does not preclude imaginative set-ups, as witness the powerful composition at the top of this page.

The amateur film maker should be the critic and commentator of his time—and, after all, we do not live in perpetual summer. I suggest that the winter film producer tries his hand at a character study, with the winter conditions as a background. There is the old-fashioned G.P. who goes about in all weathers. And the District Nurse. And the Midwife. There are many unsung heroes and heroines of flood or storm.

Strive for a blending of the documentary and the human elements. I know we have many overseas readers, but I think they will understand what I mean when I say that the amateur should make British pictures, not pictures made in Britain.

The budding script writer should learn to assess the dramatic possibilities of what nature offers so freely. He should press for the building up of a good library of incidental shots, and he should keep himself familiar with what is in it. It might stimulate his imagination.

STEPHEN LEACOCK WROTE that humour may be defined as the kindly contemplation of the incongruities of life and the artistic expression thereof. I thought of this the other day when it occurred to me that there were possibilities for the script writer in the activities of the enthusiastic but unskilled handyman in the home.

My neighbour and I have for years got together on jobs needing more than one pair of hands. Neither of us would claim to be experts. Suppose I start a solo job, and get half-way through it. My neighbour is also doing a solo job, but runs into difficulties. He calls for my aid. I go to see what he is doing, and find his job more interesting than my own. We get busy.

Then his neighbour, whose hobby is making wine, calls over the garden fence. He wants some bottles. We find some for him, and he invites us to a tasting session. Meanwhile our wives . . . But I leave you to work it out. Treat us kindly! We mean well.



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## Window on AMERICA

By JAMES W. MOORE

There were only 314 guests at the 17th Annual Gala Night of the New York 8mm. Motion Picture Club—as contrasted with the 1,800-plus who attended the M.M.P.C. show on which we reported in July. But it was one of the pleasantest, well-planned and smoothly executed shows we have attended this year. For one thing, it started on time, a simple but satisfying virtue which is all too often overlooked. And for a second thing, it ended on time. This, of course, is simply another way of saying that neither the programme, nor the pictures comprising it, were too long or too repetitive in subject matter.

Six films were shown—all of them on 8mm. stock and all accompanied by sound on tape. Specifically, these were *The Horn*, a sharp and stirring melodrama by Dominic Mumolo of the Los Angeles 8mm. Club; *Wonderlands of the West*, a travel study of our National Parks by Edward Roesken, of New York 8'; *Cuisine à la Française*, a tantalising record of the preparation of a Baked Alaska, with both the dessert and the documentary created by Bernard Krimphove; *Behind The Headlines*, an intriguing drama of the spirit world, by Frank Fisher; *The Nativity*, a reverent and sensitive re-creation of the Biblical story, by Sal Pizzo, of the Golden Gate Cinematographers, in San Francisco; *Dog Net*, an hilarious and good-humoured satire on our popular TV crime show, *Dragnet*, by Charles Coleman, of the Los Angeles 8mm. Club.

Just for the record, the screen used at this gala show was six feet in width, about tops in our experience for 8mm. projection, and the sound synchrony was excellent throughout. The club's technicians are particularly to be congratulated on their handling of *The Horn*, in which the audio is tautly and tightly integrated with the screen action.

*Pardon me, but the gesture seems to be familiar: the kidnapping scene from Rififi. Many scenes in this film take place in Paris streets among passers-by apparently unaware of the camera.*

## Continuing "WINDOW ON AMERICA"

### HARTFORD IS HOST

As a matter of fact, so satisfying did this cinema sextet prove to be that, before it was broken up by the return of the West Coast films, the entire programme was guest-screened at a meeting of the Hartford Cinema Club, in neighbouring Connecticut. And a very pleasant occasion it was. For, rather than simply send the films and tapes along for an unrehearsed presentation by Hartford members, three of New York's top technicians drove to Hartford and put on the show with the polish born of their practise. These were Joseph F. Hollywood, perennial chairman of the New York 8's; John Hefele, chief projectionist, and Arch MacGregor, the club's audio expert. And, more or less to prove that it *could* be done, the screen width at Hartford was a cool seven feet.

### MOVIES IN MINNEAPOLIS

Another outstanding 8mm. club over here is the Minneapolis Octo-Cine Guild which, without too much fanfare, recently and competently put on its 16th Annual Spring Show. There were ten 8mm. titbits on this programme (most of them short, we trust); but the big feature of the evening was the unprecedented presentation of a 16mm. work as well.

The reason? It was, it seems to us, a sound one. For the 16mm. interloper was none other than *Narrow Gauge Kingdom*, Maxim Memorial Award winner for 1954, which was produced by their own club member, Roger H. Klatt. Don't ask us why 16mm. filer Klatt maintains membership in a purely 8mm. group. Probably started out with that film width, we suppose. In any case, the "narrow gauge" of his film title has nothing to do with film size. It refers rather to the fast-vanishing standard railways of Colorado's mining country. For Klatt, besides being a movie-making hobbyist, is also a rabid rail fan.

### STRANGE BEDFELLOWS

The names of "the five distinguished judges" (it says here) of the 1955 International Cinema Competition being sponsored by the Photographic Society of America have been announced, with their accompanying qualifications, as follows:—

John R. Whiting, editor and publisher of *Flower Grower* magazine; Arvel W. Ahlers, author of a book called *Where and How to Sell Your (Still) Pictures* and now a copy writer with an advertising agency; Jacob Deschin, who conducts a column on teen-age still photography in *U.S. Camera* magazine; Miriam Raeburn, assistant director of Hans Richter's professional picture, *Dreams That Money Can Buy*; Don Charbonneau, one-time general consultant for the Amateur Cinema League and now a film editor for a firm of 16mm. professionals.

The award-winning movies picked by this panel of experts will be announced and screened at P.S.A.'s annual convention, to be held in Boston, Mass., from 2nd to 8th October. Using five "whereas's" and a suitable amount of accompanying rhetoric, Christian A. Herter, Governor of the Commonwealth, has declared the period "Photography Week in Massachusetts".

### PEOPLE AND PLACES

Glen H. Turner, of Springville, Utah, two-time Maxim Memorial Award Winner and one of America's most creative and imaginative filmmakers, has turned his talented camera of late on forthright documentary subjects indigenous to his beloved West. The first of these, to be sure, is only newly indigenous to the land of the purple sage and the mining prospector. This is that strange spawn of the atomic age, the uranium boom, a modern version of the gold rush which has changed sleepy and previously unknown Moab, Utah, into a roaring boom town.

Mr. Turner's other subject, however, goes far back in the history of the Broncho buster—though to-day it may be carried on with more modern methods. This is the hunt for wild horses, a combination of sport and business. "They use a plane," reports Turner, "to drive the pack of wild horses close in to where the riders lie in wait. Then, when the horses get within range, the cowboys dash out and lasso them. I have got footage from both the air and ground—all pretty exciting stuff".

Al Morton, another Utahn but this one from Salt Lake City, has been the guest this summer (along with Mrs. Morton) of our country's National Park Service for a screening of his outstanding Western travel studies. The presentation was made under the aegis of the National Capital Parks and took place at that unit's outdoor Sylvan Theatre, which is located at the base of the Washington Monument in Washington, D.C.

Chosen for screening by the Park Service officials were *Adventure on the Colorado* and *Prismatic Wonderland*. The former is Mr. Morton's epic record of running the Colorado rapids, which won him the Maxim Memorial Award in 1947. The latter he has described as "a scenic travelfest, filmed in south-eastern Utah and featuring the Arches National Monument".

#### Heady Wine

One of the most ambitious amateur film ventures we've yet heard of was carried out by the Bob Jones University, S. Carolina, whose *Wine of Morning*, based on biblical themes, demanded 35 sound stage sets, a structure out of doors providing nine different sets, 75 players with speaking parts and 800 extras. The name the group have chosen for themselves, Unusual Films, seems unduly modest! They believe themselves to be the first unit to produce films with magnetic sound (transferred to optical in the final prints), built their own multi-directional dolly and 200ft. of track for it and a wind machine put to good use in a shipwreck scene in which a 12ft. x 10ft. cabin was rocked on coil springs and 200 gallons of water shot into it. After this, it is something of an anti-climax to add that they designed their own tape splicer now marketed commercially.

# Trouble-Free Performance

from the sensibly designed  
Danson 540 16mm. S.O.F  
projector.

This is a neat two-case job: each case has a sensible leather carrying handle and a robust canvas cover, secured by four press-studs. On removing these covers, one sees two die-cast metal boxes, with well-rounded corners and bright chromium-plated latches and fittings, both measuring about 11in. square by 6½in. wide, and elegantly finished in silver-grey crackle stove enamel. The projector weighs 27 lb. and the speaker with cables 13 lb.

While the speaker grille owes more to the die-caster's needs than to aesthetics, it is inoffensive: and, on opening the hinged back, one can extract the 12 feet of 3-core mains cable and unwind, from four aluminium clips, the 65 feet of 3-core speaker lead. Having unwind it, however, one cannot shut the hinged back. And in case anyone should be tempted to try some alterations at home, it should be added that this apparent deficiency in design has a reason. For unimpaired performance a free air inlet is needed in the metal case and, by providing this obstacle, the makers ensure that there is always an opening at the back during performance.

The illustration on this page shows the general layout of the projector, which is of the single-sprocket type with sound scanning at this sprocket, and is unusual in being left-handed—or rather, opposite to

the conventional handing. Access for operating is by opening the door, hinged at the front, which occupies the top two-thirds of the operating side. Below it is the control panel, of opal plastic, illuminated from within.

The two spool-arms are held in spring clips in this door, and they are placed into operating position by simply sliding them into slots in the projector top. The captive take-up spring belt is then hitched on, after taking the pulley from its peg in the door which forms the opposite side of the projector. This door, also hinged at the front, gives access to the amplifier, lamp-house and motor. Like the speaker, the projector stands on four rubber-padded feet: but the front two can be screwed out for tilting.

## Simple Threading

The film passes from the supply spool at the top, front, of the machine over the inlet idler, under the two idlers and the sprung upper retainer of the 12-tooth sprocket, through the gate, over three idlers and the sprung lower retainer of the sprocket, then under a fixed idler, over the sprung shock-absorbing idler and finally to the take-up spool under the idler in the back of the projector casing. This threading is about as simple as it can be for s.o.f. projector, being opposite-handed does

not hamper threading and, of course, it offers the great advantage that the sound track is towards the operator.

The fixed gate channel is away from the lens: the movable pressure-plate is adequately relieved but not as neatly radiused as one might wish. It is readily lifted out for cleaning, and it is sprung from a single loaded plunger, rather ingeniously retracted and locked by a flick of the thumb. Film path and loop sizes are clearly indicated by raised red lines on the mechanism plate.

At attractive feature here is that the mechanism plate is mounted on resilient rubber bushes. The design achieves the quite remarkable simplicity of having only two spindles: the shutter spindle carries claw cams, shutter, and helical pinion; and the sprocket spindle carries the sprocket, plastic helical gear giving 12:1 ratio, and damping flywheel. The motor drives directly the perimeter of the shutter and the separate lamp-cooling fan by means of a vee-belt. The heavily-made shutter has two open sectors of 90 degrees, and is balanced, since it acts as a flywheel.

The mechanism thus lends itself to smooth running, and very simply achieves the desiderata of one turn of the shutter spindle giving two obscurations, passing one frame, and advancing the sprocket also by one frame.



The heavy flywheel mounted on the spindle of the sprocket (which is also the sound drum) is secured not directly but with springs, allowing some torsional freedom.

Two hardened claws are attached to the shuttle, which is given its stroke and retraction by separate cams both on the shutter spindle. A coil spring maintains contact between cam and shuttle and thus prevents picture unsteadiness from developing as wear takes place. It is as well that a spring should be so applied with the comparatively slow pull-down of a 90° sector shutter.

#### Optical Framing

The cam spindle carries a chromium-plated knurled inching knob: and the shuttle end is carried on an eccentric slide, which may be rotated slightly by another knurled knob. This raises or lowers the claws relative to the gate aperture, and so provides optical framing, since the picture is not displaced on the screen as the framing is adjusted. Both these knurled knobs protrude conveniently through the cam cover, which is removed by slackening two captive screws.

Illumination is indirect, so the axis of mirror, lamp and condenser is at right angles to the projection axis and is brought in line by means of a right-angled prism mounted just behind the gate. A 50mm.

=2in. f/1.6 bloomed projection lens, unnamed, is provided in a 1½in. dia. mount with helical focusing grove. Focusing is thus by turning the lens, and a clamping screw is provided to lock it in focus.

The projector is for AC only, 40 to 60 cycles, 105-125 or 170-250 volts, and there are tappings every 10 volts on the transformer, which is attached to the amplifier chassis.

The lamp is of the small pre-focus type (1½in. dia. by 5in. overall length), type A1/7, rating, 115 volt 500 watt, black top. Knurled, slotted screws permit adjustment to both lampholder and mirror. A 750 watt lamp can be used, with an external transformer.

The motor has an electric centrifugal governor with an over-riding device, operated by screwing a knurled knob on a housing below the lens. This permits speeds below 24 f.p.s. to be set at choice: unscrewing the knob permits the regulated full speed of 24 f.p.s. to be regained at once.

A feature of the amplifier, which makes use of miniature valves—four and a rectifier—is that it can be removed bodily by undoing four screws in the projector base.

The combining of sound scanning with the single sprocket requires that the film should overhang the sprocket by the width of the sound track. The miniature photo-electric cell is inserted coaxially

with the sprocket, with the exciter lamp mounted parallel with the p.e.c. Between these two are mounted the compact sound optics, making a very simple and direct set-up.

A well-illustrated loose-leaf 16-page instruction book is provided, and is concise and clear, except that the switch panel illustrated is materially different from that on the machine sent for review. There are also obscure references to starting the motor by opening the projector door. This confirms the considerable redesigning that has taken place on the machine recently and owners with early copies of the handbook should shortly be able to obtain revised copies from the firm. Threading is quick and easy, inching is convenient, and everything is very accessible with the possible exception of focusing; but since focus can be locked and is not upset by gate cleaning, this is no disadvantage.

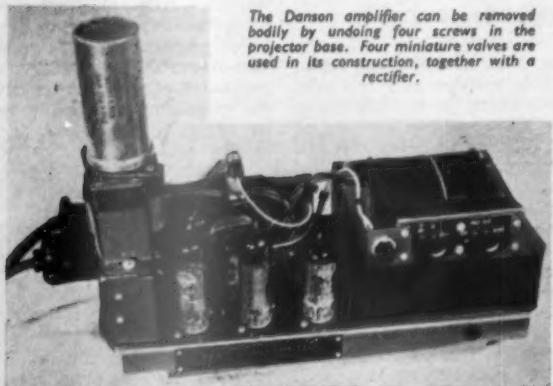
#### Switches

The amplifier tone control knob incorporates the main switch, which lights the switch panel, turns on the amplifier, and makes the other switches operable. The motor can be switched on separately, and the switch marked "Projector" operates motor and lamp, thus ensuring that the lamp cannot be alight with mechanism stationary. The last switch is for the 6v. 5 amp. exciter light, which can therefore be rested when mike or gramophone is plugged in. There is also a volume control, serving for s.o.f. or for mike or pick-up.

The attraction of this switching arrangement, which is not given the full credit it deserves in the instructions, is that, in a multi-reel show, the volume control need not be touched, the two switches for projection lamp and exciter lamp being used as the means for starting and stopping picture and sound crisply at the end of the leader and start of trailer respectively.

The performance was highly satisfactory, with bright, uni-

The Danson amplifier can be removed bodily by undoing four screws in the projector base. Four miniature valves are used in its construction, together with a rectifier.



formly lit picture and very crisp sound. We could detect no trace of wow or ripple. Frequency response was satisfactory with single, duplex and variable-density tracks. There was no interference with radio or TV.

Only spools with a square hole each side should be used with a left-handed machine like the Danson, otherwise conventional rewinding will result in the film being the wrong way round.

The main bearings are grease-packed and should run several years without attention and after that, servicing would be simple. Other oiling points are served from a central reservoir reached from a plated screw in the top of the machine which requires one drop of oil per show. Surplus oil runs to the lower loop indicator, whence it can be wiped away.

Accessibility of lamps and valves and p.e.c. is good, and they are well and positively secured. The amplifier had a  $\frac{1}{2}$ -amp fuse, but the instructions advise  $\frac{1}{4}$  amp. A minor snag is that in stowing the spring belt which drives the take-up, it lies loosely among the valves of the amplifier.

Finish is generally good, and the fit of parts is decidedly good in the places where it matters. On the model sent for review there was a certain amount of loose scale—quite a bit inside the claw cam cover, and elsewhere—which could cause trouble. There was also an unfortunate fouling; the lower motor brush could not be removed without removing the amplifier, as it fouled the transformer top which had been inadequately shaped to suit. However, necessity for its removal is rare and the firm are considering modification on later models.

We like this machine. The very simplicity of the design seems to us an insurance against trouble. The performance belies this simplicity, and makes the Danson an attractive proposition.

Submitted by Beam Echo Ltd., Wytham, Essex. Price: £155.

## Cine Bookshelf

**HOW TO DO TRICKS AND HOW TO PRODUCE EFFECTS**, by *Julien Caunter*. (Focal Cinebooks, 7s. 6d. each.) These are two more worthy additions to the range of Focal Cinebooks, the two together describing with clarity and accuracy practically all the simpler tricks available to the amateur, and adding shrewd advice on the film editing factors involved.

The layout and the style are in the "How To—" pattern, some features of which we have commented upon before—lack of an index, full contents list but rather irrelevant sub-headings, and among the many excellent illustrations a few that are either redundant or curiously more difficult to understand than the text.

There is also a slight but persistent tendency in the text, which strikes us as an editorial intrusion, to talk down to the reader.

Opening ingeniously with a menu, in the form of a 3-page list of trick results with their corresponding methods, "How To Do Tricks" proceeds in ten sections. The section on cartoons is a first-class introduction to the subject, and the section on ghosts is very comprehensive and amusing.

### Good Guidance

While this sectional arrangement with the range of sub-headings gives good guidance, it introduces some pitfalls; for example, transformations by stop-motion are given under camera speeds; and all single-frame shooting, whether of moving objects or by created movement, is listed under the heading "Stop-motion", thus repeating a classic error from the original 1936 book on *Trick Effects* by Bulleid. There is also an error of omission in the useful section on "editing space", where a timing technique in editing is given without the necessary warning that it should only be applied under appropriate conditions of tempo in the film.

But the book has a large

credit balance, and of particular value are the section on editing and direction; the guides or animation scales on page 37; the idea of superimposed distortion, page 84; and the very practical nature of the handling techniques described in the after-treatment section. There is also a detailed control diagram for shooting the speeded-up growth of flowers.

The eleven sections of "How To Produce Effects" are headed: Exposure Effects: Focusing Effects: Lens Effects: Camera Effects: Diffusion Effects: Distortion Effects: Filter Effects: Fades: Wipes: Dissolves and other transitions; and, The Effects Box. Ample space is devoted to the basic techniques as well as to deviations for effects: thus the value of a good lens-hood is well described and illustrated, p. 16.

The three sections that follow, on diffusion, distortion, and filters, are comprehensive and contain practical suggestions for mounting the necessary gear in front of the lens. A home-made polarising box is also described.

This takes us to page 86, and it may at first seem surprising that the following three sections, on fades, wipes, and dissolves, between them occupy about the same length. But they are extremely detailed, and form a positive armoury of information on these important points of filmic punctuation.

The final section describes fully the construction of an effects box of the comprehensive type consisting of an integral baseboard to which the camera is secured, and the necessary auxiliary viewfinder. Uses of the effects box are covered in the filming with masks section of "How To Do Tricks".

Although we regret the absence of specific set-ups with exposure guidance, we confidently recommend these two books as giving comprehensive and practical advice.

# News from the Societies

Reports received by the 18th of the month will appear in the issue published the following month. Club stills are always welcome. (Address on page 437.)

## Spotlight

This month the spotlight turns on an organisation which is perhaps doing more than any other to help the amateurs of the future. The Society of Film Teachers was formed only five years ago, but already it has 300 members. To quote from its journal, *Film Teacher*: "many public meetings have been held to attract the attention of other teachers and the general public as well as to serve members; friendly relations have been established with many trade organisations and educational bodies; a collection of reports on films to use in junior film societies has been built up; and a special lecture service on cinematography has been made available at the Science Museum on our suggestion."

The Society is working towards a fuller recognition by both educationists and the film trade of the importance of school instruction in film appreciation and production. Members hope to set up regional groups, to expand their publications, and to be able to offer cine equipment for loan. An exhibition of the Society's work is being planned for the next A.G.M.

One example of the film trade's growing interest in its youngest audiences is a lengthy article by Frank Hazell in a recent *King Weekly*, advising managers to assist school film groups as much as possible. Hazell, who as manager of the National Film Theatre is obviously in sympathy with the Society's aims, writes: "I have gathered from talking to a number of active teachers in this field that they are still experiencing considerable difficulties in persuading their local authorities and headmasters that films should be brought into the curriculum. The teachers need material to aid them in their work, and find it difficult to get their authorities to help them with finance. It is pleasant to be able to report that a number of renters have been taking an increasing interest in their work by the supply of illustrative extracts on 16mm., film stills, and exhibition material."

## On The Way

Imperial Pictures Incorporated (Balloch) members have reorganised their group and have started a subsidiary unit called Motion Picture Plays. (A pity about these flamboyant names; members are likely to find their films overshadowed by such ostentatious titles.) The unit's first production, *Shining Aurora*, concerns the local illuminations, and work on the film will begin in September. The main group are planning *Scottish Fantasy*, which will be shot next Spring.

Rather obscurely, the group announce its intention of using "Tri-Optical Vision" and "Cinephonic Sound", adding that "no official details" of either are yet available. Sound equipment now includes a tape recorder and a disc-cutter for

78 r.p.m. records. Three record libraries with a total of over four thousand discs are available to the group. New members, with or without equipment, are still needed, and are invited to apply to the Hon. Sec., Mr. A. Fenton, Fairview, Dryman Road, Balloch, by Alexandria, Dunbartonshire.

Hackney C.C. has been invited to film a historical masque at St. Saviour's Priory, and the 8mm. unit are planning to use 400ft. of Kodachrome at the dress rehearsal of the event. The Club's 9.5mm. production is progressing satisfactorily, 90ft. was shot in the Clubroom during the A.G.M. Several new members have joined, but more will still be welcome. They are invited to contact the Hon. Sec. at Vernon Hall, Hackney, E.8.

Worthing Youth Council F.U., a recently formed group, is to produce an 8mm. documentary to encourage youngsters to join youth organisations. The film is planned to run just under thirty minutes, and will include shots taken in many of the town's sixty-odd youth clubs. The Borough Entertainments Committee has offered its help, and local interest and support is keen. The first 50ft. have already been exposed at the Annual Youth Ball, and the Mayor of Worthing gave the Unit his best wishes at the event. The production team includes members and organisers of the Boys' Brigade, the Youth Fellowship, the Girls' Friendly Society, and Silesx Miniature Theatre Society. (Hon. Sec. Mr. A. Glynn Owen, c/o Ryecroft, Stoke Abbott Road, Worthing.)

## In Production

Kingston and District C.C. members have formed two independent film units, both busily engaged on 8mm. productions. *What Will the Neighbours Say?*, a comedy about a barrow-boy, features scenes in Kingston market. The script calls for the barrow-boy to be summoned for causing an obstruction, but in case such an incident actually took place during shooting permission has been obtained from the police well in advance! Holidays have held up production, but the film should be completed during October.

*Three Blasts for Danger*, the story of an escaped criminal, is being shot in Kodachrome. Over 50ft. was exposed during the first shooting session, but several retakes may be necessary, as the light was not altogether satisfactory. Two members with T.A. interests recently helped to make a short documentary of an army demonstration team assembling a jeep in a minute and a half. Two Bolex H cameras were used, and two separate films were made—one at normal speed and one in slow motion to enable the team to study their own action. Apparently they aimed at improving on their minute and a half record! (Hon. Sec., Miss Margaret E. Turner, 8 Meadowside, Walton-on-Thames, Surrey.)

Kimbolton School F.U. have

started work on a 16mm. monochrome film about life at an unruly boys' school. Members hope to have three productions to screen at their end of term show—*Hunt the Bear, Spring* (a pictorial interpretation of a Brahms' Intermezzo on 8mm. Kodachrome), and a newsreel. Amateur films seen at the Bedford viewing sessions will complete the programme. (Master-in-charge, Mr. O. N. Bishop, Kimbolton House, Kimbolton School, Kimbolton, Hunts.)

The Grasshopper Group report that the specially composed score for their new all-interior pixilated Kodachrome comedy, *Bride and Groom*, has been recorded, and that shooting to fit the sound-track is about to begin. The script of the film was submitted to the Experimental Film Fund Committee, and a grant of £100 towards its cost has been made by the E.F.F. as a result. Work on *The Battle of Singapore*, the Group's s.o.f. Kodachrome cartoon, is progressing steadily, and members hope to have at least one of these productions ready for entry in the next Ten Best—though which production it is likely to be is still a little uncertain!

*Grasshopper News*, the lively quarterly which keeps members of this far-flung organisation in touch with each other's activities, is expanding with every issue, and the latest number gives details of five experimental and cartoon films currently in production by members and associates, apart from the two described above. Two sponsored films are also under way. Derek Hill, A.C.W.'s film critic, is organising a series of film shows of cartoon and experimental shorts during the coming winter season to encourage members in their work and to give them a chance of seeing some of the lesser-known films in this genre. Not content with finding a fully-equipped studio for their free use, the Grasshoppers have now acquired the use of a "restaurant in Central London as a cinema—again free of charge! (Hon. Sec., Mrs. J. Clark, 1 Maude Crescent, North Watford, Herts.)

Leeds Camera Club C.C.'s film of *Temple Newsam*, sponsored by the Leeds Corporation Library and Arts Committee, is reported to be progressing well. Member J. S. Eley has been made an Honorary Member of the Amateur Motion Picture Society, Denver, Colorado, for his film *Little Cinders* (A.C.W. tour star award), which the Society judged to be one of the best amateur films they have seen. (Hon. Sec., Mr. C. Yesson, 18 Henconner Avenue, Leeds 7.)

Wulfrun C.C. members are editing their 8mm. "quickie", *Love on the Links*. The annual Club outing was very successful. During the dancing and games that followed the excursion, *In Search of Britain*, an 8mm. colour production by member Graham Hughes, was screened and much admired. The Club's winter season, which will be aimed particularly at new members, will begin with the Ten Best presentation in September. New members, with or without equipment, are welcome. (Hon.

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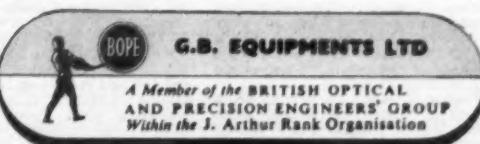
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Publicity Manager, Mr. J. R. Jones, 3 Adams Road, Wolverhampton.)

**Stockport A.C.S.** recently joined the North Cheshire Cruising Club in a "Save the Canals" campaign. Sixty members spent the day on the local canal, and enjoyed themselves so thoroughly that they are more anxious than ever that the material shot during the day should help the cause. (Sec., Mr. H. M. B. Thorp, Stonehurst, Hibbert Lane, Marple, Cheshire.)

**Redcar A.C.C.** has three films currently in production, including *Mr. Bim Goes to Town* (colour) and a film written and shot entirely by lady members of the Club. Plans for a public film show at the Queen's Hotel Ballroom on 20th October are going ahead. Tickets are obtainable from the Secretary, Mrs. D. Clark, 73 High Street, Redcar, Yorks.

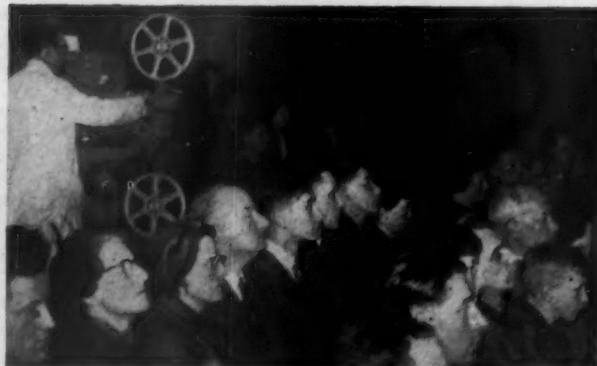
**Ardleigh House C.G.** has two authentic court-room sequences in *Close the Right Eye*. The local Council gave members permission to shoot scenes in the Council Chamber. A rewarding visit to Walthamstow A.C.C. was made recently, and several of the club's latest productions were shown, including *Samaritan* and *Husband's Choice*. Much to members' surprise, Walthamstow replied by projecting their own *Housewife's Choice*. Another visit was paid to Wanstead and Woodford, confirming members in their opinion that inter-club visits are profitable combinations of pleasure and education. (Hon. Sec., Mrs. K. M. Gillham, 2 Parkstone Avenue, Hornchurch, Essex.)

**Liverpool Amat. Phot. Association C.G.**'s 8mm. unit are editing their version of a film shot in competitive spirit by both 8mm. and 16mm. units. A few exteriors have still to be shot for the 16mm. version. The make-up department pass on a tip discovered during a recent shooting session when an actress was supposed to have a dusty face streaked with perspiration. After several experiments, Cadbury's drinking chocolate was used as dust, because of its light-coloured texture (not to mention its sweet taste). It was sprinkled on the actress's face, and dusted with a make-up brush, after which glycerine was applied drop by drop to her forehead until it ran down her face and streaked the "dust" realistically. Unfortunately it has since been reported that she has broken out in pimples! The make-up team are said to be working on this new problem.

The Ten Best presentation is being carefully planned for October, and tickets have already been printed. Exemption from entertainment tax, securing which is one of the most vital preparatory tasks, has also been obtained.

A lecture on "Filming in Schools" was recently given to members, concluding with a 20 minute show of 16mm. productions by Liverpool schoolchildren. So far school film production in the locality, though well established, has only been used as a method of making certain lessons more agreeable to the children; but a teacher member of the Association has now been granted three periods a week in her curriculum for instruction in practical film making.

*Formerly Through the Year*, which gained 87 marks out of 100 when submitted to the F.C.S.'s annual competition, was discussed at another meeting, and much of the criticism



Close attention to the picture on the screen!—A photograph taken during one of Birmingham Commercial Films' Ten Best presentations.

## Where to See the 1954 Ten Best

**Montrose.** 29th Aug. at 7.30 p.m. Presented by Montrose Photographic Club at Purvia Hall, High Street, Montrose. Tickets 2s. from J. C. Anderson, 85 Bridge St., Montrose.

**Yeovil.** 1st Sept. at 7.30 p.m.

Presented by Yeovil Amateur Cine Club at Unity Hall, Vicarage Street, Yeovil. Tickets 1s. 6d. from Mrs. W. P. Cunningham, 5 Westfield Rd., Yeovil, Somerset.

**Port Sunlight.** 3rd Sept. at 7.30 p.m. Presented by Port Sunlight Photographic Club at Gladstone Hall, Port Sunlight. Tickets 1s. 6d. from Mr. A. Tilston, 467 Woodchurch Rd., Preston, Birkenhead, Cheshire.

**Swansea.** 6th Sept. at 7 p.m. Presented by Birchgrove Youth Club, at Llewellyn Hall Y.M.C.A., Swansea. Tickets 1s. 6d. from G. T. Elliot, 19 Cecil Rd., Duvant, Nr. Swansea, S. Wales.

**Worthing.** 9th Sept. at 7.30 p.m. Presented by Sussex Film Society at The Court Room, Worthing Town Hall. Tickets 2s. 6d. from L. V. Williams, 13a Western Rd., Hove, or Mrs. Gardiner, 153 Offington Drive, Worthing.

**Enfield.** 10th Sept. at 8 p.m. Presented by Enfield Cine Club at Enfield Grammar School. Tickets 2s. and 1s. from Miss D. Bignell, 61 Harman Road, Enfield.

**Aberdeen.** 13th, 14th Sept. at 7.30 p.m. Presented by Aberdeen Cine Society at the Music Hall, Union Street, Aberdeen. Tickets 2s. from H. Kelman, 30 Camperdown Road, Aberdeen.

**Wolverhampton.** 15th Sept. at 7.30 p.m. Presented by Wulfrun Cine Club, at Wulfrun Hall, Wolverhampton. Tickets 2s. from C. W. Worrall, 38 Himley Crescent, Goldthorpe Park, Wolverhampton.

**Southall.** 17th Sept. at 8 p.m. Presented by Southall Cine Club, at the Community Centre, Bridge Rd. Tickets 2s. from Mrs. J. R. Robinson, 29 Devon Waye, Heston Hounslow.

**Newcastle.** 19th, 20th, 21st Sept. at 7.30 p.m. Presented by Newcastle and District A.C.A. at Newcastle Private Cinema, Pilgrim Street, Newcastle upon Tyne. Tickets 2s. from George Cummison, 143 Baywater Road, Newcastle upon Tyne 2.

**Slough.** 22nd Sept. at 7.30 p.m.

Presented by Slough Film Society at Central Hall, High Street, Slough. Tickets 3s. reserved, 2s. 6d. unreserved from Mrs. L. J. Cooke, 27 Lascelles Road, Slough.

**London.** 23rd, 24th Sept. at 7.30 p.m. Presented by Meridian Film Unit at Lewisham Unitarian Hall. Tickets Reserved 2s. 6d., unreserved 2s. from Lorna Dadson, 66 Arngask Road, London, S.E.6.

**Northwood, Mx.** 24th Sept. at 3 p.m., 6 p.m. and 8.30 p.m. Presented by Pinner Cine Society at Boys Club, Hallowell Road, Northwood, Middx. Tickets 1s. 6d. afternoon, 2s. 6d. evening from Mrs. D. L. Titkin, 97 Rickmansworth Road, Pinner, Middx.

**Kingston-on-Thames.** 30th Sept. 1st Oct. Friday at 8 p.m., Saturday 3 p.m. and 8 p.m. Presented by Kingston and District C.C. at Public Library Lecture Hall, Fairfield Road West, Kingston-on-Thames, Surrey. Tickets 2s. from A. C. Seward, 6 Southmont Road, Esher, Surrey. (No ticket sales on door.)

**Berkhamsted.** 30th Sept., 1st Oct. at 7.30 p.m. Presented by Berkhamsted Amateur Cine Club at St. Peter's Hall, High Street, Berkhamsted. Tickets 2s. from Miss B. M. Nethercot, 46 Meadow Road, Berkhamsted, Herts.

**Blackburn.** 6th Oct. at 7.30 p.m. Presented by Blackburn Arts Club at Lecture Hall, King George's Hall, Tickets 1s. from P. W. Gerrard, 3 Geddes Street, Fenisciffle, Blackburn, Lancs.

**Sevenoaks.** 6th Oct. at 8 p.m. Presented by Sevenoaks Cine Society at King's Hall, Sevenoaks. Tickets 2s. 6d. from Miss Barney, "Dalegarth", Oak Lane, Sevenoaks.

**Trowbridge.** 7th Oct. at 7.30 p.m. Presented by Trowbridge and District Camera and Cine Club at Court Hall Cafe, Trowbridge. Admission by programme. 2s. from Arthur A. Gilbert, 25 Westfield Rd., Trowbridge, Wilts.

**Altrincham.** 12th Oct. at 7.45 p.m. Presented by Ray Amateur Cine Group at The Cheshire Room, Stamford Hall, Altrincham, Cheshire. Tickets 2s. from R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.

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differed from the comments of the Federation judges. Future meetings will include a lecture by the Group Secretary on script-writing, a film appreciation evening devoted to the screening of *Back of Beyond*, and a lecture by a local cine dealer on the maintenance of equipment. (Hon. Sec., Mr. M. McCarthy, 9 Weaver Street, Walton, Liverpool 9.)

**Pinners C.S.** has two films in the shooting stage, a comedy about a driving test provisionally called *Trial and Error*, and an all-lady production appropriately called *A Woman's Business*. (The publicity secretary ungloriously suggests that "the fact that the film will be silent seems inapt".) Members are also busy preparing for their Ten Best presentation at Northwood on 24th Sept. (Hon. Sec., Mrs. D. Titkin, 97 Rickmansworth Rd., Pinners, Middx.)

**North Devon C.C.** reports a successful first shooting session on *Austination*, the Club's first production. Despite bad weather, an encouraging amount of footage for this semi-slapstick comedy was secured, and members are anxiously awaiting results. The film concerns the misadventures of a young man who takes his girl friend out in an ancient car. (Sec., Mrs. E. Smith, Waytown, Bideford E., N. Devon.)

**Ray A.C.G.** has finished shooting its 8mm. Kodachrome production, *The Happy Wандers*, and hope to title it shortly. Future plans include the presentation of the Ten Best, a lighting demonstration, work on improving the club rooms, and a 9.5mm. monochrome film. (Hon. Sec., Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.)

**Tom Tower Films** (Oxford), having had a successful premiere of *Catch of the Season*, is now split into two units under the two founder members, though co-operation between them is as close as ever. Dick Hamilton, having given lectures to local Youth Clubs on film appreciation, felt that there was a very real need for some illustrated material, so he persuaded the Youth Organisers to commission him with the making of a film with Youth Club members taking part. The Unit was headed by him as director, script-writer and editor, but Youth members, completely new to filming, were to be initiated into the art of directing, camerawork and editing. Filming is well on its way to completion.

Each episode illustrates major points of technique, e.g., *Cross Cutting*. The hero rushes to the rescue of the heroine in the clutches of the villain. To illustrate the need for cross cutting, the story is first shown entirely from the hero's point of view. *Constructive Cutting*. A single close-up—of a man on a park bench looking straight in front of him—is used to give four different meanings. *Subjective Camera*. A small boy raids an orchard, and falls from a tree while reaching for an apple, but it is the camera, not the boy, who in fact risks damage.

It is hoped that the film will have many beneficial results: film technique will be something many of the clubs taking part will have a personal interest in; there will be a useful film available for Film Appreciation teaching; and there will be a competent Youth Club film unit remain-

ing, who may make films regularly in years to come. The other unit is engaged on a 300ft. comedy concerning the fortunes of a newspaper. (Sec., Mr. R. Stanton-King, c/o 100 St. Aldates, Oxford.)

**Planet F.S.** hopes to complete *The Root of All Evil* before the end of the year in good time for competition entry. *Wolf Cub*, designed to show the aims and activities of this youth movement, is also currently in production. Considerable shooting at camps has already taken place, and recordings of camp-fire sing-songs have been made for the sound-track. This film is expected to keep members busy for a

**Dover F.S.** has sent us the programme for the premiere of its first production, *The Gentlemen Go By*. With a cast list of over fifty (the first two parts being Napoleon and Hitler), another list of nearly as many extras, and location work in Calais and Boulogne, the society obviously does not lack ambition. Acknowledgements are made to seventeen organisations and individuals, ranging from the *Evening News* to Shell-Mex and B.P. Ltd. We note that, after a few retakes, the intention is to submit the film for the next Ten Best contest, and we look forward to seeing the work of a unit willing to undertake—



Rehearsing a shot for the cross cutting episode in Tom Tower Films' film illustrating cine technique. (See report at foot of col. 1.)

long while ahead, but plans and scripts for future productions are still being considered by the Committee.

To encourage greater efforts in the personal film field, the Committee has introduced a scheme under which members may secure film stock on prepayment terms and borrow club cameras. The scheme has proved so successful that purchase of another camera to meet the demand has become imperative, and a large entry for the Society's annual competition is expected. Film shows, talks, demonstrations and competitions are featured in the Autumn programme, and new members will be welcomed. (Hon. Sec., Mr. H. W. Denton, 215 Chase Road, N.14.)

## Work Completed

**Halesowen C.C.** reports the completion of *Carnival Time*, a 75 minute coverage of all the events leading up to the town's Carnival Day. Halesowen Carnival Committee supplied the Club with 1,300ft. of monochrome and 1,000ft. of colour stock for the production, which took nine months to complete. Original plans for a tape accompaniment were abandoned, owing to sync. difficulties, and the film is now sub-titled. It is to be shown at the Borough Hall from 26th to 30th Sept. Members have started work on a new production, *Turntable Nightmare*. (Hon. Sec., Mr. T. Farmer, 76 Stourbridge Road, Halesowen, Nr. Birmingham.)

and finish—such a large-scale production. Members and friends are now being asked to submit scripts for the Society's next production. (Hon. Sec., Miss J. M. Simmonds, 1 Knight's Way, Dover, Kent.)

## Notes and News

**Welling & District C.C.** screened the 16mm. version of *The White Hell of Pitz Palu* at a recent meeting, and found members differed considerably when it provoked an argument on the comparative merits of 16mm. versions and 9.5mm. shortened versions. Experiments with attempted synchronised tape (commentary and music) have given members two interesting evenings. 8mm. enthusiasts are to provide an evening's programme soon. (Sec. Mr. J. H. Hornsby, 103 Parkview Road, New Eltham, S.E.9.)

**Leicester & Leicestershire C.S.** members visited several Cotswold villages on their second annual outing, and considerable 8mm. and 16mm. footage was exposed. Prizes are to be awarded later for the best films. (Publicity Officer, Mr. G. E. Parker, 26 Walker Road, Birstall.)

**Central A.C.C.** (Birmingham) had a full attendance at their A.G.M. A competition for films lasting no more than 15 minutes is planned, with a closing date next Spring. A 35mm. still enthusiast has joined the Club, and an evening is being devoted to showing his coloured slides taken during his motor-cycling holidays abroad.

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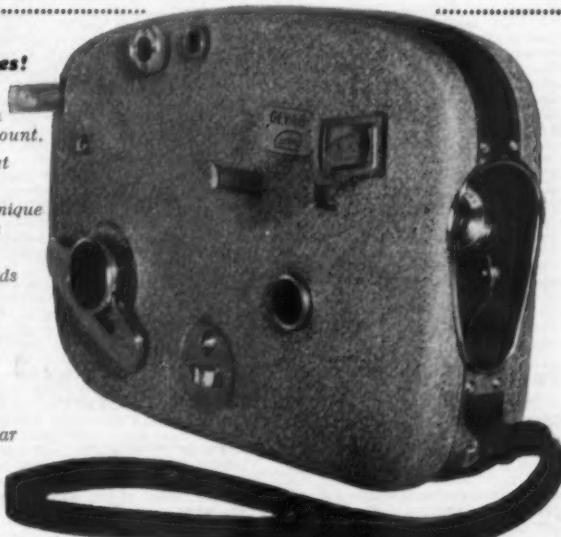
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New members are welcome, and are invited to write to the Hon. Sec., Mr. H. J. Ealing, 17 Hazelhurst Road, Castle Bromwich, Birmingham.

**Centre F.U.** (Richmond), flattered by Mr. Scotmore's remarks ("Bang-On Sync." in Ideas Exchanged Here, July A.C.W.), remark that his attitude is a pleasant change from that of visitors who seem to expect to find a "miniature Elstree" in club studios. Members add that they have noticed how soon enthusiasm wanes in those who have not previously appreciated the amount of work involved in production and presentation. Further sympathetic visitors are invited to call on the Unit during the coming Winter season. (Hon. Sec., Mrs. Deborah Woolmer, 57 Princes Avenue, Tolworth Surbiton, Surrey.)

**Sale C.S.** has been concentrating on script discussions, but confess that no immediate progress has been made. The only hope seems to be that a member will be unexpectedly inspired! A processed reel of the Society's latest production was returned by the labs. badly scratched. No reply to the unit's complaints has yet been received. A syllabus covering fortnightly activities to the end of 1955 has been prepared. (Sec., Mr. A. Bowker, 101 Craddock Road, Sale, Manchester.)

**Newcastle & District A.C.A.'s** July meeting confirmed the impression that the previous month's screening of the I.A.C. prizewinning films had generally proved popular, with the exception of *Five to Five* which found no support at all. As a comparison with the American winner, *Colonial Williamsburg*, a U.S.I.S. colour film, *Williamsburg Restored* was shown, and members agreed that the amateur production gave little idea of the immensity of the restoration work that had been carried out. The Association is now preparing for its screening of the Ten Best, which opens the new season on 19th, 20th and 21st Sept. The last Summer season meeting will be held on 6th Sept., and from 4th Oct. weekly meetings will be resumed. (Hon. Sec., Mr. G. Cummin, 143 Bayswater Road, Newcastle upon Tyne 2.)

**Dundee C.S.'s** next meeting is at the Steeple Club, 80 Nethergate, on 27th Sep., at 7.30. Plans for the season include demonstrations of indoor filming and titling, and two talks by experienced film makers. (Sec., Mr. W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry, Dundee.)

## Forthcoming Shows

The Grasshopper Group is to hold the first of a series of programmes of cartoon and experimental short films on 18th Sept. at the International Restaurant, Marchmont St., W.C.1. Ten films—five in each category—have been selected for the programme, and the accent will be on comedy. McLaren, Broughton, Len Lye, and Joris Ivens will be represented, and other films range from a Tom and Jerry cartoon to *Muscle Beach*. A little-known experimental film on Montmartre by René Clair, *Village Dans Paris*, is also to be screened, and the Group's latest work will be presented. Admission is confined to members and associates of the Grasshopper Group, but associate membership is open to all interested in

cartoon and experimental work for an annual subscription of 2s. to the Group's quarterly magazine, *Grasshopper News*. (Hon. Sec., Mrs. K. Clark, 1 Maude Crescent, North Watford, Herts.)

**Whitehall C.S.** is presenting its ninth annual exhibition of members' films in the Metropole Hall, Whitehall Place, S.W.1, at 7.15 on 28th Sept. Admission is by ticket, obtainable by sending a s/a envelope to Mr. G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.

## New Clubs

Enthusiasts in the Stretford area are invited to contact Mr. A. Playfair, 2 Cranfield Avenue, Sale, near Manchester, who plans to start a new cine club in the district.

Mr. Thurstan Clemo, 1 Park Road, Redruth, Cornwall, hoped to form a club at Redruth. An exhibition of cine equipment, followed by a film show, is planned for the first meeting.

**Romford Camera Club** have started a cine section, and a script for the first production has already been completed. Prospective members should contact the Secretary, Mr. C. R. Wilson, 46 Eastern Avenue East, Romford, Essex.

## From the Magazines

**Christchurch M.C.** (New Zealand) gadgeteers came into their own when they held a display night recently. One member produced a developing tank for 8mm. film from a couple of cake tins and some knitting needles. Another overcame the lack of a projector stand by making a cast metal plate which screws on to his tripod and holds the projector quite steadily. A matte box made from an old camera bellows (with masks constructed from cigarette tins) was displayed, and another member showed a unipod marked off to measure close-up distances.

Here's a nice teaser from *Amateur Motion Pictures*, the bulletin of Auckland 8 Movie Club Inc.: "The concluding shot in the Swedish film *One Summer of Happiness* has us puzzled. How was it filmed? A grief-stricken youth is shown seated on a wooden footbridge which, except for the narrow path, is surrounded by swamp. There is a big close-up of the youth. Then, in a long continuous shot, the camera seems to recede 50 yards or so over the water—leaving neither wake on the water nor disturbance of the reeds. The camera could not have travelled that far back on a boom. If a zoom lens was used, it must have been a beauty! The maximum focal length used for the close-up must have been four times the short focal length zoomed to at the conclusion of the shot. Pace of movement over the water was very even. Has anyone any ideas?"

We remember being impressed by this particular shot; our own solution was as follows: The motion of the camera definitely suggests the use of a boat. If the camera were fixed on the prow, upside-down, and the boat glided forward and the film reversed in the usual way for reverse action effects, surely this would give the required result? The youth sat motionless throughout the shot. The

prow of the boat would have forced the reeds apart after the camera had already shot them in their stationary positions. Admittedly it must have taken considerable planning to finish exactly on the big close-up, but it seems to us the only way the shot could have been achieved. Any other ideas?

\* \* \*

A writer in the *A.C.C. Screen*, journal of the Johannesburg A.C.C., discusses competition rating forms at some length. A "40 points for technical quality, 15 points for artistic values" method of marking not being considered enough, it is proposed that each of the five sections should be further sub-divided "in order to achieve even results"! For example, out of the 40 points for "technical quality", special effects get 2, the main title gets 2, and angles 3 ("0 for no change, 1 for little change, 2 for much change, and 3 for continuous change of angles"). Under "artistic values", "beauty of presentation" gets 5. Under "intellectual values", "ingenuity" gets 5. 10 points are to be awarded for "exceptional values" which include "difficult and dangerous camera positions" and "good acting".

"Members . . . have the right to ask for judging based on a system which is in real proportion to the work and value of a film," says the writer, "commendably enough; but adds, '—a system where rating factors cannot have different interpretations.' The bother about film judging is that being good at arithmetic really doesn't help at all."

\* \* \*

**Victorian Movie Makers** mentions the use of bounce lighting by a member of the Victorian A.C.S., "Reg Clark recently did some interior filming during a social evening. To overcome the difficulty of setting lights and varying exposures, he used two 500-watt mirror-backed photo-floods, 'bouncing' the light off the white ceiling. This gave sufficient light in the room (about 12ft. x 14ft., buff walls) to film in any direction, any time, without alteration to the lighting. The film used was 9.5mm. Pathé Super XX. While bounce lighting is commonly used in flash-light work for still photographers, it has been very little used in amateur movie work."

The general effect is a soft overall lighting with little density in the shadows. Exposure calculations are difficult in so much that a number of factors have to be considered, e.g. height of a ceiling, colour of walls but most still photographers content themselves with opening up by another  $\frac{1}{2}$ —2 stops.

\* \* \*

**Potters Bar C.S. Newsletter**, discussing next season's programme, gives details of a questionnaire completed by members to give the Committee an idea of the most popular items. Members' films were easy winners over illustrated lectures and demonstrations. The least popular feature were non-illustrated lectures.



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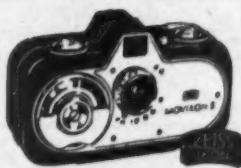
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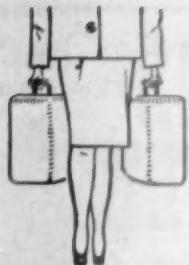


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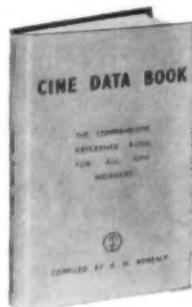
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